JANUARY 20, 1942

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Leon Elzin, Chicago

VIRGINIA PEMBERTON

as Violetta in La Traviata, a Role She Has Sung This Season in Baltimore, Montreal, Quebec and Toronto

20 CENTS

Kiepura in "Rigoletto"

"ONE OF THE GREAT TENORS OF HISTORY—THE IDOL OF TWO WORLDS"

—EUGENE STINSON,
Chicago Daily News,
March 3, 1941

KIEPURA

"Poland's Melodic Ambassador"

—Los Angeles Examiner

"Kiepura's voice is the finest tenor to be heard here . . ."

—Alice Eversman in Washington Evening Star, Jan. 8, 1941

"Kiepura thrilled with his glorious voice as it emanated tones of magnificent power and brilliance . . ."

—Herman Devries in Chicago Herald-American, May 10, 1941

"A capacity audience hung on his every note—each effect was followed by volleys and thunders of applause . . ."

—Edward Barry in Chicago Daily Tribune, Mar. 3, 1941

"Kiepura sings—and triumphs . . ."

—Richard S. Davis in Milwaukee Journal, Mar. 7, 1941

"Pandemonium reigns in the unprecedented ovation in Hollywood Bowl . . . Turn out lights to send crowd home . . ."

—Carl Bronson in Los Angeles Herald Express, July 25, 1941

"Kiepura is one of those rare tenors, who appears on the horizon once in a generation and whose name becomes a glorious tradition..."

—D. W. Hiestand in Puerto Rico World Journal, Oct. 16, 1941

"The audience was in ecstasy . . ."

—Th. Craig in Toronto Globe and Mail, April 24, 1941

"The ebullient charm of the man was transmitted to the eager audience which flirted with him as he with it . . ."

—N. Posert in Memphis Commercial Appeal, Dec. 20, 1940

KIEPURA SANG:

To 15,000 Hollywood Bowl

To 25,000 Madison Square Garden

To 30,000 Chicago Stadium

To 125,000 Soldier's Field, Chicago

MANAGEMENT—
Charles L. Wagner, Inc.
511 FIFTH AVENUE
NEW YORK CITY

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3047 | NEW YORK, JANUARY 20, 1942 | Vol. CXXV—No. 2

Musical Educators Stress Native Note In Minneapolis Meet

"American Unity Through Music" Theme of 63rd Convention Attended by Many Notables

By EARLE G. KILLEEN

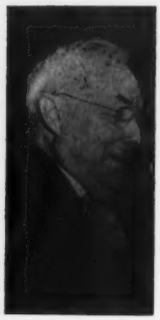


Photo by G. M. Ryan

CARLYLE M. SCOTT, local convention chairman.

MINNEAPOLIS. — "American Unity Through Music," keynote of the 63rd annual meeting of the Music Teachers National Association, held in Minneapolis at Hotel Nicolett, Dec. 26 to 29, was given an international emphasis at the first session.

Immediately following the formal opening speeches came greetings from Minnie A. Boyd, of the Canadian Federation of Music Teachers Associations, from Luiz Heitor Correa de Azevedo of the National School of Music of the University of Brazil, and from Charles Seeger, Chief of the Music Section of the Pan American Union. Our national unity was stressed by Captain Howard C. Bronson, Music Officer of the Morale Branch, War Department, Fred Clausen, Member of Educational Committee of National Manufacturers Association, and Edwin Hughes, President of the National Music Council.

Four days were literally jammed with concerts, general and sectional meetings.

The first pre-convention concert was in the hotel grand ballroom, Friday, when John Kirkpatrick brilliantly played a program of compositions of contemporary composers. Works by Roger Sessions, Robert Palmer, Hunter Johnson, Carl Ruggles, Ross Lee Finney, Theodore Chanler and Arthur Farwell were vividly interpreted. Mr. Palmer and Mr. Finney were present and shared the approval of the audience.

The second program of national music was given Saturday evening in Northrop Auditorium on the University of Minnesota campus. Orchestral works of young American composers were played by an orchestra composed of the Minnesota (W.P.A.) and University Symphony Orchestras under the direction of Abe Pepinsky. Composers represented were Leroy Robertson, Robert Ward, Ben. R. Gossick,

(*Please turn to page* 26)

ANNUAL BOOKING ISSUE

RESERVATION NOTICE

The Musical Courier's Annual Booking Issue, to be published as the first February number, will be strictly limited in size. Under no circumstances shall we permit the Booking Issue to exceed 144 pages, in conformity with our policy of providing a compact, readable, easy-to-handle annual reference issue.

To avoid repetition of our experience—we were obliged to decline many pages of advertising—may we urge you to make space reservations at once, by wire or letter?

U. S. Tightens War Restrictions As Alien Artists' Travel Is Curbed

The Metropolitan Opera first felt the effect of the new permit regulations when the company went to Philadelphia for the presentation of Mozart's Magic Flute on Jan. 6. Informed of the regulations, the company immediately requested six permits for artists and others in the entourage. These were granted within 24 hours.

Airplane travel by aliens is expressly banned.

Although he reported an increasing demand for American artists on the road, Albert Morini said he expected no transportation difficulties in booking the new opera company, organized by George D'Andria. If the bus companies are affected by the limitation of the sale of tires, the opera entourage will use trains.

Charles L. Wagner, who has two touring opera companies, said that he expected the original plans to go through. Trains will be used if necessary, Mr. Wagner declared.

"We do not go out until September, but I am getting more inquiries about our companies every day," he said. "Why anticipate any trouble?"

Arturo Toscanini, who retains his Italian citizenship, secured permission from the United States Attorney General to leave New York in order to conduct the Philadelphia Orchestra on Jan. 13 in Washington, D. C.

Metropolitan Opera officials said that they expected to take such steps if the regulations are still in effect

(*Please turn to page* 4)

Photo by New York Times

COLLEAGUES FETE LOTTE LEHMANN ON ANNIVERSARY

of her first New York appearance in concert, which occurred Jan. 4, 1932. Left to right: Eleanor Steber, Mme. Lehmann, Rise Stevens and Erich Leinsdorf, of the Metropolitan Opera.

(Story on page 4.)

Metropolitan Gives Bach's Phoebus and Restores Coq d'Or

Sir Thomas Beecham Makes Bow as Baton Guest in Novel Double Bill—Former Work in English

By HERBERT F. PEYSER

HERBERT F. PEYSER

If J. S. Bach had wandered into the Metropolitan shortly after eight o'clock the evening of Jan. 15, read his name on the program and then been told that the gaudy show unfolding on the stage was his cantata Phoebus and Pan he would probably ask himself in bewilderment to what kind of a world he had returned. He had never written an opera, yet here he was down, black on white, as the author of one. His contemporary, Handel, had composed plenty of them and so had people like Rameau, Lully and heaven knows how many other full-length geniuses, yet this same Metropolitan never occupied itself with any of their contributions to the lyric drama. Why pick on him?

As a matter of fact, Phoebus and Pan, perhaps the finest of its creator's secular cantatas, composed in one of his lighter moments to a text by Picander, and ridiculing in a delightful way the critic, Johann Adolph Scheibe, who had made bilious remarks about certain features of Bach's music, was made into an "opera" by Sir Thomas Beecham quite some time ago and produced in England, padded out with dances from some of Bach's clavier suites. The little piece, exhibiting a kind of "Sängerkrieg" before various mythological personages between Phoebus Apollo and Pan, with the fat, earthy and gold-plated King Midas deciding in favor of Pan's jovial lay and acquiring a pair of asses ears for his presumption, had even been done in New York. In 1928 an ambitious group of amateurs from Brooklyn gave it at the Heckscher Theatre, as part of a dou-

(*Please turn to page* 5)

Vol. CXXV, No. 2
Whole No. 3047

MUSICAL COURIER, Publis ed s mi-monthly ctober to May, inclusive, and monthly June to September, inc ive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Reentered as Second Class Matter June 21, 1941, at the Post Office at New Yo k, N. Y., under the Act of March 3, 1879. Price 20 ce ts. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

January 20, 1942
Sixty-Third Year

Hollywood: Holiday Music Events Popular Despite Tense War Situation

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Philharmonic Orchestra gave a Children's Concert, despite war, in Philharmonic Auditorium, assisted by the Meremblum Junior Orchestra, Peter Meremblum conducting.

Albert Coates led the climactic half of the morning concert with genial fluency that held the attention of his young auditors as well as their elders. In the first half, the 114 players of the Junior Symphony crowded the stage and responded with veteran skill and admirable ensemble to the assured baton of their founder and mentor. The tiny Filipino soprano, Josephine Sitjar, child soloist, revealed in her solos a coloratura range with firm, lyric low tones and distinctive sweetness of timbre.

The WPA Symphony Orchestra, at Embassy Auditorium, was assisted by Dorothy Wade, violin soloist, in Mozart's Fourth (D major) Concerto, and Leonard Pennario, piano soloist, in the Chopin Second (F minor) Concerto. James Sample conducted the Lohengrin Prelude, and Siegfried Idyll by Wagner; and Five Pictures for Peter and Wendy, by C. Hugo Grimm.

Miss Wade played with palpable affection and technical fluency, her tone warm and appealing, with secure intonation, her delivery well schooled. Pennario played with poetic expressiveness and rounded tone, his interpretation bespeaking sound training. An encore, his own March of the Lunatics was an amusingly erratic, yet skillfully designed number. Sample handled the orchestra with surety and firmness. Grimm's five pictures were jolly items, well orchestrated.

Choral Offerings

The Los Angeles Oratorio Society and WPA Symphony Orchestra, gave Handel's Messiah (condensed) with Peggy Turnley, soprano, Eula Beal, contralto, Joseph Sullivan, tenor, and Sten Englund, bass. Frederick Zweig conducted the Fourth Symphony and Third Leonore Overture of Beethoven.

The chorus sang with admirable balance and synchrony, giving their numbers with appropriate fervor. Sullivan was the outstanding soloist, displaying a fine and well handled voice. Zweig proved thoroughly at home in his Beethoven and led the oratorio efficiently, eliciting excellent response from players

(*Please turn to page* 28)

Chicago Applauds Milhaud Program

By RENÉ DEVRIES

CHICAGO.—The last two weeks of the old year were replete with good musical things, the Chicago Symphony Orchestra, the Ballet Russe de Monte Carlo, the Apollo Musical and Swedish Choral clubs holding the spotlight with uncommonly fine performances. Darius Milhaud, Zino Francescatti and Claudio Arrau vied as soloists with the Symphony Orchestra.

In the triple role of pianist, composer and conductor, Milhaud performed his second piano concerto and conducted his symphony, written especially for the jubilee season. In the concerto the French composer, perhaps in a desire to imitate the American idiom of Gershwin, has succeeded only in setting down a hodge-podge of reminiscent though superbly instrumented tunes. A pianist of considerable talent, Milhaud sought valiantly at the keyboard to bring out what beauties are contained in his latest output. On the other hand, his symphony impressed even more favorably than at its premiere here.

(*Please turn to page* 16)

War Bans Grow

(*Continued from page* 3)

when the company goes on its annual spring tour. No difficulty is expected in securing such permits.

One artist had his radio set returned to him after the short-wave equipment had been eliminated.

Although rubber is rationed, the Firestone Tire and Rubber Company will maintain its weekly radio program, according to NBC. Richard Crooks and Margaret Speaks are the principals.

An NBC representative said he expected radio programs will be little affected by the new proposals, since its sponsors are not under the priorities plans.

On every hand, however, careful watch is being kept on the new tax proposals to be worked out in accordance with President Roosevelt's report to Congress on Jan. 6.

Koussevitzky to Lead Philharmonic by Petrillo "Exception"

Serge Koussevitzky, conductor of the Boston Symphony, has been granted permission to conduct the New York Philharmonic-Symphony Society although not a member of the Musicians Union. James C. Petrillo, president of the American Federation of Musicians, has notified officials of the New York orchestra that Dr. Koussevitzky may appear at the Jan. 22, 23, 25, 29 and 30 and Feb. 1 concerts.

Mr. Petrillo said he was permitting a non-union conductor to direct a union orchestra because of "consideration and respect" to Marshall Field, president of the Philharmonic, but this should not be regarded as a precedent.

Mr. Petrillo later announced that Bruno Walter, an honorary member of the American Federation of Musicians, had been forbidden permission to appear as guest conductor with the Boston Symphony at Cambridge, Jan. 14; in Boston on Jan. 15, 16, 23 and 24, and in Providence on Jan. 20. The reason given was that the orchestra was not unionized. Mr. Walter signed the contract to conduct in Boston in March, 1941, and joined the union in the following May.

New York Times Photo

GRACE MOORE'S FIRST METROPOLITAN OPERA TOSCA, sung there on Dec. 18, brought her many tributes from admirers. She is seen with some of them in her dressing room after the performance.

New Opera Company Announces N. Y. Spring Season

Announcement that the New Opera Company will give another season of four weeks, opening March 17 and omitting Holy Week, was made on Jan. 6 by Mme. Yolanda Merö-Irion, general manager of the company. Operas scheduled for probable repetition are Macbeth, La Vie Parisienne and Pique Dame. There will be one, and possibly two, new operas. Announcement of the theatre and of exact details of the spring plans will be made later. A private subscription sale to the fall season's subscribers has opened.

Erskine Writing History of New York Philharmonic

Dr. John Erskine is preparing a history of the New York Philharmonic-Symphony Society as part of the observance by the ensemble of its centennial this year. The book will be issued by Macmillan. Special emphasis will be placed on the last quarter-century and an appendix will contain the complete programs of the orchestra from 1917 through 1941-42. Marshall Field, president of the society, will write the introduction.

Ballet Russe to Tour Under Columbia Concerts, Inc.

F. C. Coppicus, executive vice president, has announced that Columbia Concerts, Inc., will manage the tour next season of the Ballet Russe de Monte Carlo. Sergei Denham, director of the ballet and vice president of Uni-

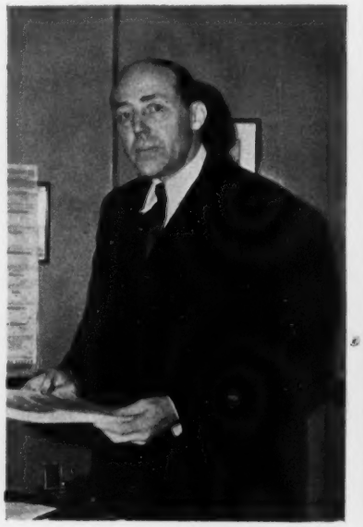


Photo by Ella Barnett

F. C. COPPICUS

versal Art, Inc., sponsors of the ballet ensemble, joined Mr. Coppicus in the announcement. The management contract is effective in October.

Mr. Coppicus took over the direction of the Diaghileff-Nijinsky tour in 1917 and subsequently was concert manager of Caruso, de Pachmann, the Scotti Grand Opera Company, the Don Cossack Chorus, the late Argentina, and Mei Lan-Fang and his classic Chinese dance drama. With his associate, F. C. Schang, Jr., he introduced in concert Chaliapin, Jeritza, Lily Pons, Rosa Ponselle, Paul Robeson, the English Singers, Paul Whiteman and his orchestra with George Gershwin, and many others.

Four new productions are planned for the Ballet Russe next season, according to Mr. Denham. Jean Yazvinsky continues as regisseur general and Efrem Kurtz as musical director, with Franz Allers as associate conductor. The annual New York season begins in October at the Metropolitan Opera House.

Members of the company include Leonide Massine, artistic director; Alexandra Danilova, Tamara Toumanova, Nathalie Krassovska, Igor Youskevitch, André Eglevsky, Frederic Franklin, Roland Guerard and Georges Youskevitch.

Lotte Lehmann Marks 10th New York Recital Debut Anniversary

(*Picture on page* 3)

When Lotte Lehmann, soprano of the Metropolitan Opera, appeared in the Town Hall Endowment Fund series on Jan. 7, it marked the tenth anniversary of her New York recital debut which occurred in the same auditorium on Jan. 4, 1932. Her operatic debut was made in 1930 as Sieglinde in Die Walküre with the Chicago Opera. On Jan. 11, 1934 she sang this role in making her first appearance with the Metropolitan Opera. Mme. Lehmann has applied for American citizenship and expects to receive her final papers in 1943.

Mme. Lehmann was to be presented with a Town Hall testimonial in honor of her anniversary at the trustees' annual Theatre Luncheon, on Jan. 27.

Metropolitan Opera

Bach's Phoebus and Pan Shares Bill with Coq d'Or Revival

(*Continued from page* 3)

ble-bill with Bizet's Djamileh. Still earlier, one had heard in Newark, under Philip Gordon, a legitimate concert performance of the cantata and for years the volatile soprano aria. Patron, das macht der Wind, has made frequent appearances on recital programs. So much for old acquaintance!

English Text Employed

The Metropolitan has produced the cantata (or should I say ballet-opera?) in English. As far as intelligibility goes, it might almost as well have given it in Chinese. The production (except musically) is stylized to the nth degree, with plenty of baroque effects, showy artifice, gold, ostrich feathers and other 18th century geegaws and bedizenments. Some will enjoy the sumptuously spectacular stage picture, others may find fault with the color scheme and the costuming. As so often happens in such cases, the music seems to shrivel in stature and importance and the movement of the piece is clogged by the weight of decorative inessentials that totally overwhelm the spirit of Bach's little cantata. For all its gilt, gauze and upholstery, Phoebus and Pan is wearisome and long spun. And in the nature of things it is never dramatic entertainment. The music, of course, is Bach and enchanting (I wonder, incidentally, how many noticed the way the old Thomas Cantor anticipated in the aria Pan is Victor, the ass's bray in the Midsummer Night's Dream almost a century before Mendelssohn!). But the score never was meant to be heard in such an enormous theatre or so loaded down with pomp and circumstance. What wonder, therefore, that it lost most of its edge and specific gravity?

Sir Thomas Beecham, presiding over the piece he may in a sense be said to have fathered, made on this evening his bow as Metropolitan guest conductor. Noisily acclaimed he quickly proceeded to infuse things with his breezy spirit. Stella Andreva sang the part of Momus (I wonder whether she heard Elisabeth Schumann sing Patron, das macht der Wind in concert a few weeks ago), Anna Kaskas was Mercurius, Frederick Jagel, Tmolus (with one of the loveliest airs in the piece), Arthur Carron, the Falstaffian Midas, Emery Darcy, Phoebus and John Brownlee, Pan (I wish Sir Thomas had not taken Pan's Zum tanzen, zum springen so fast). Bach requires singing and style. The former was mostly very bad, the latter almost non-existent. A cast of good church singers would probably have accomplished much better results.

Le Coq d'Or Redivivus

Bach's "opera," in which the chorus sat in sublimated jury boxes on either side of the stage, was followed by a revival of Le Coq d'Or, in which the singers used to be so seated but no longer are. I, for one, profoundly regret this. Not having heard Rimsky-Korsakoff's delicious fantasy since the dear, dead days of the double cast, I was unprepared for the vicissitudes and changes which had come over the work.

The charm of the music is still there, but for all of Sir Thomas's vibrant energy I missed much of what formerly delighted. I am pertinacious enough to prefer the double cast idea to the present "realistic" one, with singers who are mostly neither good mimes or good dancers. The King Dodon of Ezio Pinza has, to be sure, capital qualities; likewise the portly Amelfa of Doris Doe, the Polkan of Norman Cordon and the Astrologer of Alessio de Paolis (who does not, however, make me forget Rafaelo Diaz). Rosa Bok sang the Queen in place of the indisposed Bidu Sayao. It is a role for which vocally and otherwise she is not at all fitted despite the sincerity of her efforts. Under the circumstance and in view of the restorations by Sir Thomas of music cut in my time, the second act seemed of very trying length. In the third act an accident to King Dodon's triumphal chariot resulted in injuries to Mme. Bok and Mr. Pinza, the former sustaining a concussion of the brain which necessitated her removal to a hospital. She completed the performance but at the Philadelphia repetition of the opera on Jan. 20 was replaced by Josephine Antoine. Mr. Pinza suffered bruises.

(*Please turn to page* 6)

Beecham photo by Ernest Nash; stage scene by Wide World

SIR THOMAS BEECHAM

making his bow as guest, conducted the first Metropolitan performance of Bach's Phoebus and Pan, a secular cantata in operatic staging, and the revival of Rimsky-Korsakoff's ballet-opera, Le Coq d'Or. Below, finale of Act I from the latter work.

MORINI FORESEES "10,000 OUTLETS FOR CONCERTS"

An arrangement which is declared by Albert Morini to be "unprecedented in the concert field and which opens vast new possibilities for artists" has been negotiated between the Albert Morini Artist Management Office of New York, and W. Colston Leigh, president of the Leigh Bureau of Lectures and Entertainments.

The Leigh Bureau has purchased blocks of dates of concert artists and group attractions represented exclusively by the Albert Morini Management. This, in turn, opens to musical artists the ten thousand lecture courses serviced by the Leigh Bureaus in New York, Chicago, San Francisco, Detroit, Buffalo and Springfield.

Both Mr. Leigh and Mr. Morini stated that they completed the arrangement "in anticipation of the enlarging trend towards musical entertainment."

Mr. Morini has on his list such well-known artists as Jessica Dragonette, American soprano and radio star; Fray and Braggiotti, duo-pianists; Anne Brown, new Negro soprano; Ruggiero Ricci, young American violinist; the American Ballad Singers; Percy Grainger, composer-pianist; the National Grand Opera Company, and Darius Milhaud, French composer-pianist.

(*Please turn to page* 28)

Metropolitan Opera Span Features Native Artists

(*Continued from page 5*)

Nadine Conner Makes Debut

The second performance of the Anglicized version of Mozart's Magic Flute, sung on Dec. 22 and with Bruno Walter again conducting, served to introduce the California soprano, Nadine Conner, who chose for her debut role the part of Pamina. A personable young artist, refreshing in appearance and voice, Miss Conner showed immediately that she has a sense of the stage, a feeling for the Mozartean vocal line and a voice that is a genuine lyric. Apparently somewhat fearful lest her associates overpower her vocally, Miss Conner at times sang too forcefully with a resultant strain; such happenings fortunately were few and as the singspiel developed, the voice took on more security and the tonal color was enriched. Her enunciation was equalled only by that of her associate, Charles Kullman as Tamino. Here unquestionably is the awaited "find" of the season.

The other roles were again entrusted to artists who participated in the original performance and commented upon previously. Likewise the able conducting of Mr. Walter.

Brownlee Substitutes for Tibbett

The Christmas Eve representation of Rossini's Barber of Seville found John Brownlee singing the title role because of the illness of Lawrence Tibbett, who had undergone an appendectomy. Mr. Brownlee took the role in stride giving a zestful delineation. Nino Martini, bowing in for the season was the Count and Bidu Sayao sang Rosina. The other roles were in familiar hands. Frank St. Leger conducted.

All-American Rigoletto

The first Rigoletto of the season, on Dec. 29, was with one minor exception an all-American affair. The title role was sung by Robert Weede, the Duke by Jan Peerce, Gilda was Josephine Antoine, Norman Cordon the Sparafucile, while a newcomer, Lansing Hatfield, launched the curses of Monterone. The house was well filled and there was much applause for each of the principals.

It would be a pleasure to record that the performance was worthy of the excited demonstrations which greeted it. But in the main it rarely rose above a level of respectable mediocrity. Its best features were the contributions of Messrs. Weede and Peerce. Miss Antoine's Caro Nome went wide of the pitch and ended with one of the strangest trills heard at the Metropolitan in some time. Mr Hatfield's Monterone was good routine though his voice seemed light and Mr. Panizza, who conducted, often covered him up inconsiderately. Other participants included Mmes. Kaskas and Votipka and Messrs. Engelman and Kent.

La Bohême Sung First Time

Despite the war clouds a festive New Year audience gathered on the evening of Jan. 1 for the season's first performance of La Bohême, with Grace Moore as Mimi and Frederick Jagel as Rodolfo.

Miss Moore is not new hereabouts in the role, and again made it a highlight, with simple and convincing acting, and feeling, lyrically lovely singing. Jagel's art is at its zenith, matured and well-directed vocally; his impersonation had veracity and romantic appeal.

Natalie Bodanya undertook the part of Musetta at short notice owing to the illness of another soprano, and made a pert and pretty picture, scoring artistically especially in the famous waltz song. John Brownlee imparted warmth and tasteful tonalizing as Marcello. An outstanding episode of the evening was Norman Cordon's affecting characterization in the delivery of the Farewell to the Coat. Much riotous comedy came from Messrs. Baccaloni, Cehanovsky, Oliviero and Engelman.

Paul Breisach conducted with conscientious exactitude but could have put more flexibility and sensuousness into the melodiously flowing score.

Barber of Seville Repeated

A most lively, amusing and tuneful performance of Barber of Seville delighted a large audience, Jan. 5, at this second seasonal hearing of the Rossini opus.

The leading two romantic roles were entrusted to Lily Pons and Bruno Landi. As before, John Brownlee sang Figaro, and Ezio Pinza was the Basilio, with Baccaloni as Bartolo.

Miss Pons was an irresistible Rosina, miming her comedy with feathery lightness and singing enchantingly. Her interpolated number in the Lesson Scene, the Mozart-La Forge Variations, won an ovation.

Landi contributed tastefully stylistic vocalism, even though he hardly suggested the figure of the graceful, conquering amorist, Almaviva. Brownlee's Barber was appropriately facile and humorous, and intoned with rich artistic finish.

Frank St. Leger, in command of the baton, gave greatly effective propulsion and polish to the score.

Photo by Bruno of Hollywood

CARROLL GLENN, winner of the Schubert Memorial Award, was soloist with the New York Philharmonic-Symphony on Dec. 14, playing the Sibelius Violin Concerto. Artur Rodzinski conducted.

Town Hall Series Plans Novel Composers' Events

Saidenberg Ensemble to Give New and Classic Works

In co-operation with the Artists Bureau of Boosey & Hawkes, Town Hall, New York, will present a new series next year. Four events, known as the Town Hall Music Forum, are planned, according to Kenneth Klein, director of concerts. These are an outgrowth of the experimental season inaugurated by Mr. Klein last year in the quarters of the Town Hall Club.

The series is sponsored by the music committee of Town Hall, Walter W. Naumburg, chairman, and Boosey & Hawkes. Daniel Saidenberg, conductor of the Saidenberg Little Symphony, is artistic director, Mr. Klein executive director and the Artists Bureau of Boosey & Hawkes are the managers.

The Saidenberg ensemble will present new works for chamber ensemble and also a work in the same form by a classical composer. The contemporary writer will be heard also in a score especially commissioned for the occasion. Following the playing, the contemporary composer, a critic and one of the performers of the evening will discuss the new score. The audience also will be invited to participate.

On Nov. 11 William Schuman will be represented by a new work written for Rosalyn Tureck, pianist. On Dec. 2 and Jan. 13 will occur world premieres of scores commissioned from Ernest Bloch and Aaron Copland. On the final night, Feb. 17, a group of young composers will be heard and the music committee will select the winner of the Town Hall Award in Composition for 1942-43.

RCA Establishes New Blue Network Group

Independent Corporation Will Carry Many Old Features

Both the Metropolitan Opera broadcasts and the programs of the NBC Symphony Orchestra will be unaffected by the organization of the Blue Network Company, Inc., according to Mark Woods, president.

The new corporation, formed by RCA in splitting its red and blue networks into two companies, will be a direct competitor of NBC, Mr. Woods said. NBC, under the terms of its contract with the Metropolitan Opera, may assign this agreement, and it is expected that the Blue Network Company will be made the assignee, since the New York outlet has been WJZ, which is the basic station for the new organization.

The NBC Orchestra name, he stated, will probably be changed to the Blue Network Orchestra and its programs continued. Mr. Woods pointed out that by the act, the Federal Communications Commission's "suggestions" concerning the severance from NBC of its artist's bureau and the division of the networks into independent corporations, have been fulfilled.

Argument on one other phase, the option on time of affiliated stations held by NBC, started in New York on Jan. 12 in Federal Court. The Mutual Broadcasting System has intervened in this suit.

Prokofieff's Peter and the Wolf Done as Marionette Show

Prokofieff's Peter and the Wolf was presented in the form of a marionette show by Art Landry during the holiday season at the Concert Theatre, New York. The production, managed by the Records Concerts Corporation was given by Suzari Marionettes in 24 performances. Grace Stahl staged the production.

Larry Gordon Photo

INFORMAL REHEARSAL

by male principals in the all-American cast of Rigoletto, on Dec. 29, at the Metropolitan Opera House. Left to right, Robert Weede, who sang the title role; Lansing Hatfield, who made his debut as Monterone; and Jan Peerce, the Duke.

Adolph Busch Plans Concerts With Small Orchestral Group

By HERBERT F. PEYSER

I called on Adolf Busch the afternoon of the day the war against Germany and Italy was declared. People's nerves were on edge and I should not have been in the least surprised if I had been told that the noted violinist was not feeling fit and wanted me to postpone the visit.

Nothing of the sort happened. Mr. Busch, to tell the truth, was not feeling one hundred per cent fit, but the reason was that he had had some minor ear trouble, which had been aggravated by an airplane trip to keep a concert engagement. The ear was better, however, and of a postponement of the visit there was no question. So we sat and talked an hour or more and I proceeded promptly to forget that the occasion was one of those abhorrent things called "interviews."

Indeed, I am not sure even now that it was an interview at all. I have known Mr. Busch a long time. The last time I spoke to him was a few years ago in Lucerne, during one of the festivals. The last time I heard him was at a concert of the New Friends of Music when he gave a gorgeous sonata recital with his son-in-law, Rudolf Serkin. Mrs. Busch was present this time and the three of us talked. We talked well over an hour and the session ended only when the moving finger of a wrist watch told me it would soon be time to go home and get into evening dress for a performance at the opera.

Plans Chamber Orchestra Concerts

Our three-cornered talk was enormously interesting to me. I do not know that it would be interesting to outsiders. In fact, now that I sit down to write something about it, I am not quite sure just what we talked about that would pass for "news." Most of the conversation was strictly and delightfully personal—the sort of things good acquaintances speak of when there is no thought of an audience or of any professional obligation to put things down black on white.

Photo by Erich Kastan, N. Y.

ADOLPH BUSCH

Now and then something was casually said about music, about artists and about recitals. For instance, Mr. Busch wants to lead concerts with a chamber orchestra. He wishes to play among other things Beethoven's Grosse Fuge. It is nothing wholly new to hear this work by a full orchestra. Weingartner arranged it for string orchestra (with double bass reinforcement) and the arrangement has become tolerably well known. Here and there another has tried his hand at it with varying success. Of late years some of the string quartets have had the enterprise and the courage to play it for what Beethoven first conceived it—the finale of the Quartet in B flat, op. 130.

Mr. Busch thinks it is apt to sound thin in that way unless the players are superlative. Nor does he altogether like a large orchestral version.

But with a good chamber orchestra it is another matter. And Mr. Busch has such an organization at his disposal—his own Chamber Music Players. This ensemble he founded back in 1935, when he was requested to perform all the Brandenburg Concertos at the Florence May Festival. At his home in Basel, he assembled a group of musicians, including his quartet and a number of his pupils and then proceeded to put them through a course of 68 rehearsals. In Florence the Bach performances were one of the hits of the festival and the next day he had requests to give the cycle in England. The Busch ensemble quickly became a fixture, recording and making numerous European appearances. Not only Bach but a series of mixed programs were performed. At the Lucerne Festival Toscanini made the ensemble an integral part of the symphony orchestra he conducted. The war, naturally, put a stop to the concerts of the Chamber Music Players, but most of these, being Americans, are here and Mr. Busch is now at work rehearsing them anew. On March 16 and 27 and on April 15 they will be heard in a series of concerts at the Town Hall, in New York, and so Mr. Busch can carry out his project of presenting Beethoven's Grosse Fuge as he wishes to. Besides this, of course, the six Brandenburg Concertos will be heard, as well as Bach's B minor Suite and E major Violin Concerto (with Mr. Busch himself as soloist) and Mozart's E flat Piano Concerto with Rudolf Serkin as pianist. Mr. Serkin will also play the *continuo* in the Bach works.

Martial-Singher Here

Mr. Busch, recovered from his illness of last year, has been busy this season. He had returned from playing somewhere in Ohio. He was soon to play somewhere else. He looks well and fit. Of the war he spoke only indirectly.

One piece of news he told me interested me far more than details of concert tours and programs. It was that Martial-Singher has been here in New York for some weeks. I dare say the name of Martial-Singher means nothing to the average American. To me it means a great deal. For Martial-Singher, who just before the war took a bad turn, married the daughter of Fritz Busch, the conductor, was one of the most consummate artists at the Paris Opéra. Repeatedly I have wondered what had become of this great baritone and his wife. And now from Adolf Busch I learn that, after illness and mortal perils, he is comfortably in a hotel overlooking Central Park!

Is it a wonder that, hearing news of this kind and much else like it, I should not have the heart to go on talking of fugues, ensembles, violin methods and the usual baggage of the ordinary musical "interview?" If this be treason, I say, (or bad journalism) just make the most of it!

Capital Keeps Calm with Melody

WASHINGTON, D. C.—Returning from a two weeks' Northern tour, the National Symphony Orchestra under Hans Kindler resumed its Washington concerts with a program featuring Egon Petri, pianist, as soloist. The program was distinguished by two works from the National Symphony's recorded repertoire—"Noel", from the four Symphonic Sketches by the American, George Chadwick: and the Brahms Third Symphony, chosen by Victor last May for its "masterpiece of the month." This was truly an exciting and inspired performance, enthusiastically received. Mr. Petri was heard in a brilliant reading of the Beethoven Emperor Concerto. So cordially was he received that he offered a Beethoven Eccosaise as an encore. As a charming dessert, Dr. Kindler played excerpts from Tchaikovsky's Nutcracker Suite.

In keeping with the standards expected from the Budapest Quartet was the concert in the Coolidge Auditorium of the Library of Congress, by that organization. The program included the Quartet in G minor by Haydn, Quartet in A minor, Op. 132, by Beethoven and the Quartet of Ravel. It was a most satisfying afternoon of music, received by all with shouts of approval.

C. C. Cappell presented as an extra attraction to his new series in Constitution Hall, the Trapp Family Singers. They were heard in several groups of madrigals, and carols. Of especial interest were the old instruments used in part of the concert. Many children were in the audience and their enjoyment of the Christmas carols was evidenced by hearty applause.

Beecham Leads Philadelphians

The second Philadelphia Orchestra appearance here drew another packed auditorium when Sir Thomas Beecham appeared as guest, bringing with him Courtland Palmer, pianist, who played the first performance of his own Concerto in C major. From the Star-Spangled Banner, to the end of the evening, Sir Thomas commended enthusiastic attention.

The program also contained the Haydn D Major Symphony, the Mozart "Jupiter," and Rossini's Overture to La Gazza Ladra.

Mrs. Dorsey presented in joint recital Gladys Swarthout and James Melton, who charmed their audience completely with their work, individually and collectively. Duets from Mignon and Boris Godounoff and solos ranging from Handel and Mozart to Hagemen and Pittaluga were included. Both artists were in excellent voice, and were enthusiastically received.

The same management presented John Charles Thomas in a full-length recital as well as the Don Cossack Chorus and Dancers, Serge Jaroff, conducting.

G. E.

Elli Marcus Photo

JARMILA NOVOTNA

as Pamina in the Metropolitan Opera's restoration of Mozart's Magic Flute.

Hurok to Manage Philadelphia Opera

Works in English to Be Sung by Company in Coast-to-Coast Tour during 1942-43

The Philadelphia Opera Company will make its first transcontinental tour during 1942-43 under S. Hurok's exclusive management. The company, now in its fourth home city season, recently returned from a successful week's series at the Boston Opera House. It is under the artistic direction of Sylvan Levin, who co-founded the Company with David Hocker, its general manager. The only chartered repertory opera company in the United States and the only major professional opera company dedicated to opera in English exclusively, the organization will travel with its full stage productions, chorus and full operatic orchestra, and a roster of 20 principal singers. The repertoire includes Bartered Bride, La Bohème, Faust, Madame Butterfly, Marriage of Figaro, Pelleas and Melisande, The Rose Cavalier, The Bat, Eugene Onegin, Ravel's The Spanish Clock, Tales of Hoffman, Reznicek's Fact or Fiction, Mozart's They All Do It, the Puccini Trilogy, and two works by American composers, Gian-Carlo Menotti's The Old Maid and the Thief, and Deems Taylor's Ramuntcho, which has its world premiere on Feb. 10. Additional operas are in preparation.

N. Y. Concerts

Busoni Concert Memorializes Composer—Austrian-American List Led by Walter

By HERBERT F. PEYSER

Special concert by Philharmonic-Symphony Orchestra, conductor Bruno Walter. Carnegie Hall, Dec. 21 (E). Soloist, Bronislaw Huberman, violinist. Program: Egmont Overture, Beethoven; Violin Concerto, Beethoven; Symphony No. 1, Brahms.

This concert was given by the Austrian-American League for the benefit of the British-American Ambulance Corps, both Mr. Walter and Mr. Huberman donating their shares of the proceeds. Under ordinary conditions such events claim exemption from the usual routine of criticism. This one had no need to hide behind the mantle of charity, for it was a concert of unusual distinction.

The hall was full from floor to ceiling and it seemed as if all the Viennese now in New York had foregathered on Fifty-Seventh Street. Conductor and soloist were rapturously applauded and Mr. Huberman had an ovation from the orchestra as well as from the audience. I have not often heard a performance of the Beethoven concerto from this violinist so finished and musicianly and showing so few of those traits which frequently mar his art and rob it of the quality of repose. For the most part his tone this time was uncommonly pure. He adopted unusually slow tempi (notably in the larghetto), with the result that his interpretation was purged of surface virtuosities. Technically, likewise, he accomplished remarkable things, notably in the cadenza of Joachim which he employed.

Mr. Walter furnished a model accompaniment. The conductor opened the program with his memorable reading of the Egmont overture and closed it with a monumental interpretation of the Brahms First, in the finale of which a momentarily overblown flute and horn were doubtful elements.

BUSONI MEMORIAL ARTISTS SKETCHED

by son of the composer, Rafaello Busoni, who plans to present his work to the New York Philharmonic-Symphony Society. Left to right, Dr. Egon Petri, pianist, Dimitri Mitropoulos, who conducted the orchestra, and Joseph Szigeti, violinist, all of whom took part in the Carnegie Hall program on Dec. 28.

Saidenberg Conducts Novelties

Saidenberg Little Symphony, conductor Daniel Saidenberg. Town Hall, Dec. 22 (E). Soloists, Emanual Feuermann, cellist, Peter Pears, tenor. Program: Concerto Grosso, Op. 6, No. 8, Corelli; Concerto for Cello and Orchestra in D, Mozart-Szell; Bagatelles for String Orchestra, David Van Vactor; Les Illuminations, Benjamin Britten; Serenata Notturna (K. 239), Mozart.

Mr. Saidenberg is a specialist in "Little Symphonies" and "Symphoniettas." One of these has toured the Middle West for five years. The one under present consideration was first heard on Jan. 28, 1941, in New York. Pro Musica, of Denver, has just invited Mr. Saidenberg to create a Little Symphony out there. This is all to the good, for the young man is an excellent musician and a capital conductor of such chamber organizations. And the Little Symphony which he has formed in New York is really a model of its kind.

The concert in question proved, nevertheless, to be an occasion of mixed feelings. The program (made up almost exclusively of "first performances in New York") was too long. One or two of the newest specimens of novelty might have been dropped to advantage. Only how the modernists would have howled if that had happened! It was a happy thought of Mr. Saidenberg to begin with Corelli's so-called Christmas Concerto. This is surely one of the tenderest and loveliest pieces of Christmas music ever written and can hold up its head even in the presence of Bach and Handel. But why wait to give it for the Christmas season? At any other time of the year it would be as good.

The Mozart opus transcribed for cello by the distinguished conductor, George Szell, consists of the first and third movements of the C major oboe concerto which Mozart wrote in 1777 and then rewrote for flute in Mannheim the following year, changing the key to D. It is listed in the new Köchel under the number 285d. As the slow movement lent itself ill to cello transcription, Mr. Szell replaced it by the Adagio from the Divertimento, Köchel 131. He did an expert piece of work, but was it worth while? I found the concerto monotonous as a whole precisely because of its unvaried play of string tone and the absence of just such contrasting timbres as the solo flute or oboe would have supplied. Furthermore, I have heard Mr. Feuermann play better and more securely in tune.

Forty and fifty years ago composers used to write suites and other pieces "in the olden style," "à l'antique" or what else not? Today they are still at it, but the result is entitled "neo-classic" or some such thing. Mr. Van Vactor calls his perpetration (which consists of an Introduction, Gavotte, Largo, Minuet and Rondo) Bagatelles. If bagatelles denote wholly trifling and negligible things the name is excellently chosen. Unlike the musicians of a generation or so ago Mr. Van Vactor occasionally spices these trivial affairs with a modernistic seasoning, which further spoils them.

Benjamin Britten's Les Illuminations are nine settings of varying length of curious prose poems by Arthur Rimbaud. The last two I did not hear, so they may have been masterpieces. Those I did listen to I found chiefly sore trials of patience. They cultivate some rhythmic and instrumental effects which Ravel invented and employed to much better and more relevant purpose. And the declamation and vocal writing is such that nine-tenths of the text is unintelligible. Mr. Pears, the tenor of the occasion, gave an amateurish performance.

All-Busoni Commemoration

Philharmonic-Symphony Society, conductor Dimitri Mitropoulos, Carnegie Hall, Dec. 28 (A). Soloists, Egon Petri, pianist, Joseph Szigeti, violinist. Program: Overture to Idomeneo, Mozart-Busoni; Indian Fantasy for Piano and Orchestra, Sarabande and Cortège (Studies for Doctor Faust), Violin Concerto in D, Monumento funèbre and Assalto from the Suite "Geharnischte," Busoni.

It was probably the conjunction of three such Busoni champions and disciples as Messrs. Mitropoulos, Petri and Szigeti, rather than the fact that the late pianist-composer-esthetician would have been 75 had he lived till last April, that motivated the present memorial program. In any case its promoters deserve a vote of thanks, not so much because the concert was unusually rewarding as because it afforded a chance to consider, even briefly, the work of a musician whose defenders, if few, are so profoundly convinced of his great importance. Opportunities to hear Busoni's music—apart from his piano transcriptions of Bach—are almost non-existent here and in the years preceding the war were exceedingly rare in Europe.

Busoni was a great pianist, a great scholar, a highly stimulating theorist and esthetician. But, when all's said, he was not a potent or original creative force. More than anything else this was the primary truth which the concert in question demonstrated. Some of the music heard—such as the sketches for the Faust opera—had features of altogether remarkable interest. Workmanship, refinement, counterpoint, engrossing harmonic and orchestral features, smoothness of texture—all these at one time or another were present. But authentic inspiration, great ideas, individuality, profile—in short, the seminal forces of music—are forever missing. And one knew, despite all the pleas and arguments of his apologists, why his works are so seldom heard.

It was almost inevitable, consequently, that the blight of dullness should have descended upon the concert before it was over. The program, also, was too long—but people who arrange affairs of this sort never seem to bear in mind the demands they impose on the listeners and the limitations of the average capacity to assimilate.

Everything was admirably done, Mr. Mitropoulos seemed afire with his missionary task, the orchestra has rarely played with richer clarity and more silken beauty of sound. I never heard Busoni play the Indian Fantasy, so I cannot tell how closely Mr. Petri approached his master's standard; but there was no mistaking the devotion with which he performed his share. Seldom have I heard Mr. Szigeti in such admirable form and if anything could have persuaded one that the concerto is a ponderable work it would have been his playing. He received a great and deserved ovation.

Further N. Y. Concerts

Barsoukoff Premieres Fauré Ballade

Making his first appearance in this country in some years, Sergei Barsoukoff on Dec. 2 in Town Hall had the support of some 30 members of the Alumni Orchestra of the National Orchestral Association. Leon Barzin was on the podium although Richard Korn is the regular conductor of the group.

The Russian pianist brought back from Europe with him a Ballade for piano and orchestra by Fauré and on this occasion gave it what is believed to be the first hearing in this country. The score is unaffected music, expressive and of sentiment and gives complementary opportunities to orchestra and soloist. Mr. Barsoukoff played it completely en rapport. In Mozart's A major concerto (K. 488) and Chopin's F minor concerto, Op. 21, the same facets were revealed by the player, a modest, sincere musician, retiring rather then effervescent but accomplished and poetic in his approach.

Plectrum Symphoniette Bows

A novel ensemble, the Plectrum Symphoniette, consisting of mandolins, mandolas, guitars, and woodwinds combined with harp, piano, string-bass and tympani, was introduced and directed by Alberto Rizzi at the Community Center, New York, on Dec. 14. Mr. Rizzi organized the group and made the arrangements of the music. Soloists were Bernardo DePace, mandolinist; Rosa D'Andrea, lyric soprano; and Mario Balesi, baritone. The concert attracted a large audience.

Trapp Family Singers in Two Christmas Lists

A feast of older vocal and instrumental music was contained in the first of two Sunday matinee programs by the versatile Trapp Family at Town Hall on Dec. 14 and 21 Besides use of the voices

(*Please turn to page* 10)

First Pacific Northwest

MOZART FESTIVAL

presented by

SIR THOMAS BEECHAM
SEATTLE SYMPHONY ORCHESTRA

Feb. 13 - Mar. 3, 1942

10 FESTIVAL EVENTS

SEATTLE—Mozart Lecture, by *Sir Thomas Beecham*	Feb. 13
VICTORIA	Feb. 14
SEATTLE	Feb. 16
SEATTLE—Operatic Festival	Feb. 19
BOISE	Feb. 21
PENDLETON	Feb. 22
EUGENE	Feb. 23
PORTLAND	Feb. 24
SEATTLE	Feb. 26
SEATTLE	March 2

Distinguished Soloists

Betty Humby, *pianist*
William Primrose, *violist*
Antonio Brosa, *violinist*
Francis Aranyi, *violinist*
Douglas Beattie, *bass*
Audrey Mildmay, *soprano*
Peggy Turnley, *soprano*
Paul Elmer, *baritone*
University Washington Choir

SEATTLE SYMPHONY ORCHESTRA
Ruth Allen McCreery, Manager
517 White Bldg., Seattle, Wash.

St. Louis Audiences Greet Famed Guests

Golschmann and Stravinsky Lead Orchestra--Rachmaninoff Feted

By OSCAR CONDON

ST. LOUIS, MO.—With two guest conductors, an outstanding pianist and two all-orchestral programs, the December schedule of the St. Louis Symphony Orchestra was filled with musical interest. Vladimir Golschmann, whose programs invariably are well balanced and contain variety, introduced two local premieres at the first concert. These were Fuleihan's Invocation to Isis and Rathaus' Adagio for Strings, which appeared with Tchaikovsky's Romeo and Juliet fantasia and Beethovan's seventh symphony. The holiday program held the popular Tchaikovsky Pathetique, Rimsky-Korsakoff's Scheherazade, and as a curtain-raiser, the Final Dance from Shostakovitch's ballet The Golden Age, which two large assemblages keenly enjoyed and applauded.

Ida Krehm made her St. Louis debut with the orchestra in one of the finest performances of the Brahms D minor piano concerto heard here in years. This monumental opus is a man's job. But Miss Krehm challenged all of the pitfalls and won approbation as a pianist and interpreter of great intelligence. Mr. Golschmann's orchestral collaboration was notable, as were his performances of Debussy's Iberia; three sections from Carpenter's Perambulator suite and The Marriage of Figaro overture.

Stravinsky "Pinch Hits"

During Mr. Golschmann's absence as guest conductor with the Minneapolis Symphony, the podium was occupied by Igor Stravinsky. Curiosity and mingled emotions accompanied the playing of his interesting Symphony in C, but for musical sophisticates, there was a less radical Stravinsky, an unusual and more tempered melodic line, and an ever-changing rhythmic pattern that caused the players more than a little concern. The Firebird suite, done in excellent style, was the high spot on the program for the general run of concert patrons and brought the program to a brilliant close. Stravinsky, proving himself a competent and painstaking conductor, offered for the first half of the concert, Cherubini's Anacreon overture, and Tchaikovsky's second symphony, the latter a local premiere.

For an extra Sunday afternoon concert, Charles O'Connell was the guest conductor. A crowded house heard the McDonald-Smith Miniature Suite; the Beethoven fifth symphony; a Bach suite and Wagner's Tristan Prelude and Love-Death. An enjoyable concert presided over by a conductor of skill and discernment.

Rachmaninoff Has a Mishap

With some 500 extra chair holders and standees, the Municipal Opera House was packed for the second Civic Music League attraction, when Serge Rachmaninoff appeared in piano recital. The superb artistry of the great Russian was again lavished on a program ranging from Bach to Liszt and, as usual, many extra numbers were added, during and after the stated list.

On his arrival at his hotel after the concert, Rachmaninoff met with an unfortunate accident which necessitated the cancellation of several dates. He had wrapped his hands, and a match accidentally caught the gauze bandage, which burned through, causing a painful injury.

MARIAN ANDERSON, contralto, gave her only Carnegie Hall, New York, recital of the season on Jan. 5. Miss Anderson, who recently established an annual award to aid young artists, presented songs which she had never before sung in New York.

Noted Artists with Oklahoma Players

Tours Are Feature—Chorus Assists in Brahms Requiem

By DEAN RICHARDSON

OKLAHOMA CITY, OKLA.—Under the baton of Victor Alessandro, conductor for the past four years, the Oklahoma State Symphony inaugurated its season of eight concerts recently. The series includes recitals by artists, soloists with orchestra and regular concerts by the orchestra.

On Dec. 5 Reginald Stewart, pianist, was heard with the orchestra and in January Manuel Newman, concertmaster, will be the soloist. On Feb. 1 the society sponsors the Platoff Don Cossack Chorus and on Feb. 21 the Ballet Russe de Monte Carlo appears with the orchestra. Marian Anderson gives a recital on March 17 and the season concludes on March 17 with Helen Traubel, Metropolitan Opera soprano, as soloist with the ensemble.

A series of five young artists concerts is also offered under the sponsorship of the Women's Committee, Mrs. Rose Beard chairman and Mrs. T. E. Braniff counselor.

Last summer six starlight concerts were given in Tulsa. As a result six concerts will be given there including a symphony program by the orchestra in December and Miss Traubel and the orchestra appearing on March 16.

In February and March the orchestra will tour, appearing at the University of Oklahoma with the chorus of 200 voices there, in the Brahms Requiem. State chapters, now numbering 15, sponsor these appearances. Of the personnel of 75 members, 45 are paid by the Music Project of the WPA and the remaining 30 by the State Symphony Society. Mrs. Roland Wright is president and the author of these comments is secretary-manager. A campaign will be launched in the spring to raise $52,500 in a sustaining fund. The Women's Committee again is sponsoring concerts in the schools.

London Honors Mozart with Week's Commemoration

By HUGH LIVERSIDGE

LONDON.—You in America have now experienced in some small part the tense conditions under which London concerts have been carried out over the past two years. Fortunately you have not, so far, had your homes blown up and your wives and children killed. But in this hour of your trial I would like you to know that British musicians are thinking of you and carrying on with their usual determination.

Of course, the most notable example of heroic tenacity in our city are the National Gallery Concerts organized by Dame Myra Hess.

Recently in commemoration of the 150th anniversary of Mozart's death, a whole week's concerts were devoted to this master. In a recent letter to Miss Hess, Professor Einstein said: "We cannot despair about mankind knowing that Mozart was a man." How true! Great music masters *live* when their contemporary rulers are, at most, but history book memories.

On Tuesday, Miss Hess in person delighted a packed audience with her playing of Sonata in G major. Dino Borgioli, tenor, sang arias including Dalla sua pace and Il mio tesoro. Ivor Newton was the always admirable accompanist. Myra Hess joined with Howard Ferguson in the Sonata in F major for four hands.

On Thursday, Elsie Suddaby, soprano, vocalised stylishly and Franz Osborn, piano, and Max Rostal, violin, were also heard with good effect.

A Sacrifice

A very tasteful concert was offered on a Saturday afternoon at the Aeolian Hall. Alan Bush entered the platform in battle dress to conduct the London String Orchestra. Formerly an imposing beard had adorned Mr. Bush's countenance, but apparently this has been bravely sacrificed on the altar of Mars.

First item was Pachelbel's chorale prelude, Ach Herr, mich armen Sünder, arranged by Bush. A number of first performances are offered—first a Tartini Concerto in G minor for violin, orchestra and continuo newly discovered by Max Rostal, who played the solo part. The work has urgency while being typical of its period. Next are Variations on an Original Theme by 24-year-old Aubrey Bowman. The theme may be original to the youthful composer, but to one listener, at least, it was reminiscent of the Coriolan Overture. None the less, the work compels interest and is typical of this modern age of unrest.

Last is Alan Bush's somewhat lengthy but sincere Meditation on a German Song of 1848, for solo violin and orchestra, solo part again being taken by Max Rostal.

Relaxation

It is Sunday afternoon. The Albert Hall is crowded to hear a Mendelssohn-Schumann concert. I feel that this simple, romantic music is just what I need when our nerves are as taut as bowstrings in these tense days. Sir Henry Wood conducts the London Philharmonic Orchestra. He begins with a good performance of Fingal's Cave. Then follows the Spring Song and Bee's Wedding—Oo-er! is this a *symphony* concert?

In the Schumann A minor piano concerto, Noel Newton-Wood, pianist, emphasises masculinity at the expense of lyricism. I was very glad that Sir Henry Wood decided to give Mendelssohn's "Scotch" symphony an airing. It is seldom performed in Britain. Sir Henry produces excellent reults. His semi-retirement makes us appreciate his rare appearances at their full value.

The program concludes with Mendelssohn's First Piano Concerto, Newton-Wood soloist, and Schumann's Manfred overture.

Harriet Cohen

At the National Gallery, Harriet Cohen, pianist, devoted much of her recital to composers of the U.S.S.R. This convinced me once again that the Soviet composers have not all allowed politics to influence their music, for the majority, for this time of day, are really conservative. Even Miss Cohen admitted from the platform that the Shostakovitch Preludes she played were reminiscent of Chopin and Rachmaninoff. The most outstanding composer appears to be Kubalevsky. His Sonatina No. 1 was short and to the point—the Presto particularly impressed and had an encore all on its own.

In addition to this, Miss Cohen gave a terrific interpretation of Liszt's fine arrangement of Bach's Prelude and Fugue in A minor. As you can probably imagine, it takes a good deal to shake this hardy old musical campaigner but I found her playing of this a most unusual experience. I can now realize some of the delightful agonies Marguerite must have suffered when Mephisto whispered those ravishing wickednesses into her ear in church. It was as if Miss Cohen had revealed a side of the great musical mystic which had hitherto been unexplored. Others had the same feeling as I. It was indeed a case of following Luther's injunction of "Pecca fortiter." Miss Cohen's playing strikes one as being not so much sophisticated as curiously "adult." Also heard at this emotional fiesta was old friend Ivor Newton, just recovered from "shingles."

There was no cause for alarm or undue excitement at the Sunday afternoon Cambridge Theatre Concert. George Weldon and the London Symphony Orchestra progressed with musicianly tread through Weber's Euryanthe overture and Cyril Smith, pianist, did very nicely in the Brahms 2nd piano concerto. Mr. Weldon gave him every support.

Concerts in New York Bring First Hearings

(Continued from page 8)

by the eight performers in polyphonic works, and their engaging playing of recorders and other antique instruments, they enacted the Christmas household ritual of old Austria with fervent carol singing on a tree-lighted stage. Dr. Franz Wasner, as usual, conducted.

Kolisch Quartet, Feuermann and Hirsh with New Friends

Emanuel Feuermann, cellist, Albert Hirsh, pianist, and the Kolisch Quartet (Rudolf Kolisch, Daniel Gilevitch, Kurt Frederick, Stefan Auber) were presented in Town Hall by the New Friends of Music on Dec. 14. The program got off to a slow start with the E flat major quartet of Mozart after which Mr. Feuermann and Mr. Hirsh gave the Mendelssohn sonata a spirited and authoritative reading. Mozart's F major quartet, although marred by some technical mishaps, marked the high point. The playing of Mr. Kolisch and Mr. Auber, in the first movement, was particularly admirable.

Raya Garbousova Assists Poole

Valter Poole, young Oklahoma conductor, on Dec. 14 in Carnegie Hall repeated the favorable impression he had made with the New York City Symphony Orchestra the preceeding week. Mozart's overture to Il Suaglio displayed commendable finesse, and his musicianship was attested to by the firm support he lent his soloist, Raya Garbousova, cellist, who was in fine form in the Saint-Säens Concerto. Her warm performance lent needed color to the polished, urbane, but somewhat cold phrases. The audience recalled her for many bows. Mozart's E flat symphony, Griffes' Pleasure Done of Kubla Khan and Enesco's First Roumanian Rhapsody were the other numbers.

Jacques Abram in Town Hall

Like many young pianists, Jacques Abram who appeared on Dec. 15 in Town Hall does not as yet know how to conserve his energy. He possesses a tremendous technique and likes to display it. His dynamic range is preponderantly fortissimo, and he seeks volume in a piano that an orchestra could not encompass. He has talent, but must learn that a pianissimo often can be just as impressive as an overpedaled forte. He was heard to best advantage in an objective, percussive work like the Stravinsky Etude in F sharp, Debussy's Feux d'Artifice and Poulenc's Pastourelle and Toccata. Abram has a real flair for music of this kind.

Bagby Commemorative Musicale

As a tribute to the memory of the late Albert Morris Bagby (who so long sponsored the Bagby Musical Mornings) a musicale-concert was held at the Waldorf-Astoria Hotel on the afternoon of Dec. 15, under the auspices of the Bagby Music Lovers' Foundation, of which George L. Bagby is president. The entire proceeds were donated to the Foundation to further its philanthropies.

A large and fashionable attendance heard a program by artists who donated their services: Frieda Hempel, Astrid Varnay, Erika Morini, Lauritz Melchior, John Brownlee, Emanuel List, Emanuel Feuermann and Jan Smeterlin. Following the music, George Bagby (cousin of Albert Morris Bagby) gave a reception.

Peoples Chorus in Christmas Program

The Peoples Chorus of New York, under the direction of L. Camilieri, gave its fourteenth annual Christmas Song Festival at Carnegie Hall on Dec. 15. Mr. Camilieri directed the large group from the piano and interspersed piano solos. Two of his compositions appeared on the program. The large audience joined the choristers in Christmas carols.

Marion Lorraine in Evening of Song

Marion Lorraine, soprano, gave an evening of song at the Junior League on Dec. 15 for the benefit of the U.S.O., with the assistance of Milne Charnley, pianist. The first group opened with two early Italian numbers and concluded with Georges Brun's Avril en Fleurs. Of the French songs, Miss Lorraine sang Rhené-Baton's Il Pleut des Petales de Fleurs with a warm quality of tone and emotional intensity and Massenet's Adieux de Manon with dramatic tonal effect. The soprano's voice and appearance are well suited to Spanish music, and she was especially effective in songs by Nin, Buchardo and Alvarez. The final group in English was opened with Prayer and Question by Edward Harris given for the first time. There was a clear F sharp in Griffes' By A Lonely Forest Pathway, whimsicality in The Little French Clock by Kountz and breadth of tone in Harold Davidson's Color of Water. The final number was Song of the Open by Frank LaForge. The audience enthusiastically applauded Mr. Charnley in a group of piano numbers by Bach, Chopin and Debussy, to which several encores were given.

Mildred Dilling Returns

In her first Town Hall appearance in some seasons, Mildred Dilling on Dec. 16 graciously permitted several other artists to share her varied program. Miss Dilling's sensitive musicianship dominated the evening. She incorporated two numbers by her teacher, Henriette Renié, on the program. The first, with Arpad Sandor playing the orchestral part on the piano, proved decidedly interesting and, both were given understanding consideration. Frances Blaisdell, flutist and William Primrose, violist in Debussy's Sonata for these instruments joined Miss Dilling in a notably cohesive performance. Mozart's Concerto for harp and flute brought honors for both Miss Dilling and Miss Blaisdell. In her individual items, Miss Dilling with her stylistic appreciation, her admirable control of dynamics and her lyric readings made her long absence regrettable.

St. Cecilia Club Concerts

Michael Bartlett, tenor and Lois Wann, oboist, were the assisting soloists at the 73rd concert of the 36th season of the St. Cecilia Club on Dec. 16 at the Waldorf-Astoria. Willard Sektberg conducted the choristers in numbers of Bantock, Whitehead, Whittredge, Frederick H. Wood, Fauré, Saar, David Stanley Smith, and several carols. Mr. Bartlett sang arais from L'Elisir d'Amore, La Gioconda, Le Roi d'ys and songs of Mrs. H. H. A. Beach, Bridges and Massenet. Miss Wann was soloist in Dr. Smith's Pan in which Doris Pape, of the club sang the soprano solo. The young coloratura gave an outstanding reading of her part. Mr. Bartlett was in admirable vocal form singing with style and colorful tone.

DANIEL SAIDENBERG, BENJAMIN BRITTEN AND PETER PEARS, conductor, composer and tenor, respectively, after the performance of Britten's Les Illuminations by the Saidenberg Little Symphony at Town Hall on Dec. 22.

Boguslawski in Varied Program

Moissaye Boguslawski, pianist, on Dec. 17 in Town Hall offered an ambitious program which hinted at a confidence in technical command that was not altogether borne out in the noted pianist's playing. Perhaps some of the lapses were due to nervousness. There were sections, particularly in Schumann's Papillons and Debussy's Feux d'artifice, that displayed a real insight. The latter half of the program went better. In the Chopin group (where the pianist omitted an etude and altered the sequence of the printed program) the tempo was frequently erratic and the playing uneven, beautifully-executed passages alternating with dry and arbitrary moments.

Downtown Glee Club

The annual Christmas concert of the Down Town Glee Club, in Carnegie Hall on Dec. 17 was heard by some 2,700. George Mead, new conductor, selected carols of various lands and choral numbers by Randall Thompson, Joseph Clokey, Eric Gritton, Wagner and Reinecke. The club was assisted by the St Paul's Choristers of Brooklyn and John Craft, tenor, and John Baker, baritone. Stuart Ross was the capable accompanist.

With Ruth Douglass conducting the Mount Holyoke Glee Club gave its annual Christmas carol program in Town Hall on Dec. 19. Joyce Sparrow, soprano, was soloist with Frank Kasschau as accompanist. Viva Fay Richardson was the club accompanist. A large and cordial audience attended.

Don Cossacks at Carnegie

The Don Cossack Chorus, Dec. 13 in Carnegie Hall presented interesting first performances in New York of the Cradle Song, Dunaevsky; On the Black Horse, Zakharoff; selections from the opera, Life of the Czar, Glinka, and three folksongs arranged by the conductor, Serge Jaroff; other works by Gretchaninoff, Tchaikovsky, Tchesnokoff, Rachmaninoff; arrangements by Shvedoff and Jaroff; folk and soldier dances of Russia by V. Orlick and J. Duritch.

The chorus presented a range of tonal unlimited effects, never deviating from the artistic. These singers are characterized by their unique production and, though mature male voices all, even the true timbre of a soprano was in evidence when needed. Pianissimi were unconceivably minute and effective. Jaroff's arrangement of Old Folks at Home, the first English presented by the chorus, was introduced as an encore and dedicated by a member of the chorus "to the school choirs and all the singing youth of Americe."

Moriz Rosenthal Honored on 79th Birthday

In honor of the seventy-ninth birthday of Moriz Rosenthal, pupils of Mme. Hedwig Rosenthal appeared at Carnegie Chamber Music Hall, New York, on Dec. 19 in a program of piano music that disclosed each player as competent exponents of her teaching methods. The musical personality of Prof. Rosenthal dominated the proceedings. Especial tribute was accorded the veteran pianist by Leonard Liebling, Editor of The Musical Courier, in a timely comment after the performance of Prof. Rosenthal's Papillons by Mary Bambery, an artist-pupil. The audience applauded Prof. Rosenthal.

Several of Mme. Rosenthal's pupils although very young gave excellent accounts of themselves. She assisted them at the second piano in concertos, three of which were played. Among those who appeared were: Therese Speissbach, Judith Segal, Roy Bogas, Elly Kassman, Stella Halpern, Kenneth Amanda, Mary Bambery, Barbara Chadwick, Charles Rosen, Jonathan Bowers, Douglas N. Johnson and Stephen Temmer, who also acted as master of ceremonies.

Helena Figner Heard

Helena Figner, Brazilian mezzo-soprano, presented her Town Hall recital on Dec. 20 under the patronage of the Brazilian Ambassador, Carlos Martins. She is not blessed with a very large voice but sings intelligently and with good dic-

John Charles THOMAS

sings these favorite songs

TAKE MY MOTHER HOME
arranged by Hall Johnson
Medium voice (V. 1473).....50¢

THE ERIE CANAL (Low Bridge)
setting by Ernst Bacon
Low voice (V. 1514).....50¢

DOWN by the SALLEY GARDENS
Alice De Coree
Medium voice (V. 1497).....50¢

CARL FISCHER, Inc.
119 W. 57th St. 62 Cooper Sq. NEW YORK
Boston • Chicago • Los Angeles

V. BACEVICIUS
PIANIST—COMPOSER
Carnegie Hall, February 11th Recital under Management: National Concert & Artists Corp. 711 Fifth Avenue, New York

ALBERT COATES
COMPOSER and CONDUCTOR
WGN CONCERTS
Hollywood Chicago New York

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORSE White Plains, N. Y.

RACHMANINOFF
Mgt.: NATIONAL CONCERT & ARTISTS CORP
711 Fifth Avenue, New York

tion. As might be expected, the best things on the program were the South American songs.

Miss Figner also was heard in a bevy of Italian numbers, four French songs and three in English. She sang her entire list with stylistic understanding. Her pleasing personality aided in the projection of her numbers. The cordial audience demanded and received two Brazilian songs as encores. Jean Berger, the accompanist, made several of the arrangements.

Miguel Rajcovich in Debut

Presented under the sponsorship of Senor Don Felipe A. Espil, Ambassador of Argentina, young Miguel Rajcovich's New York debut in Town Hall on Dec. 20, classified him as an exponent of technique which has for its goal pianistic technical perfection, even to the extent of sacrificing the spiritual fulfillment of the compositions at hand. An air of intensity enveloped his playing. He first evidenced appreciation of the melodious form in Beethoven's C sharp minor sonata which embodied coherent transitory passages, rhapsodical gradations, and mellowness of tone. Mr. Rajcovich's playing touches on the primitive with harshness and on the cultural with refinement. He was rewarded with rounds of applause and repeated demands for encores by a gracious audience.

American Ballad Singers Score

The American Ballad Singers, Elie Siegmeister, director; Ruth Fremont and Helen Yorke, sopranos; Rebekah Crawford, contralto; Earl Rogers and Emile Renan, tenors, and Earl Waldo, bass; Town Hall, Dec. 21 (E). Program: Ode on Science, Sumner; Cape Cod Girls; Link o' Day; Frog Went a-Courtin'; Ah'm Broke an' Hungry; Sweet Betsy from Pike; The Unconstant Lover; Ho for California; The Devil and the Farmer's Wife; Fare You Well, My Own True Love; Last Winter Was a Hard One; A Virgin Unspotted, Billings; Mary Had a Baby; Jesus, Rest Your Head; Rose Up, Shepherd, an' Foller; Cantata, American Legend, Leo Daniels and Elie Siegmeister (First Performance); Finnegan's Wake; Schlof, Bobbeli; Children's Games; Chilly Winds; Rye Whiskey.

The American Ballad singers, presented by The American Youth Theatre, in "An Evening of Native American Music, 1778-1941," had a fine success both on artistic and popular grounds. The type of program they offer is very much in the present-day interest, as it is as solidly and saltily American as could be, and possesses elements of simple pathos, touching sincerity and lusty humor. The best of the folk numbers, such as Ah'm Broke an' Hungry, Fare You Well, and Poor Wayfaring Stranger (encore) are profoundly moving experiences as they do them. The Street Cries from the Bayou country (which the audience called for) is also unique, as is some of the humor of the Catskill and early gold miner ditties.

To Mr. Siegmeister's cantata on native folk themes, one can credit a particularly appealing opening and closing section, with a lazy, genial melody. The rest of the work, accompanied by piano and guitar, and with spoken interludes, includes ballads of stirring quality, or simulations of them. This group is definitely one that must be heard.

Philharmonic Gives N. Y. Premieres

Philharmonic Symphony Orchestra, Dimitri Mitropoulos, conductor, Carnegie Hall, Dec. 25 (E). Program: Bach-Boessenroth, Credo; Hindemith, Symphony in E flat; Strauss, Also Sprach Zarathustra, opus 30; Milhaud, Suite Provençale.

Excepting for Strauss' well-known tone poem, the keynote of the Philharmonic's Christmas offering was novelty, the other three works on the program receiving initial New York performances in this concert. The transcription by Herman Boessenroth, librarian and trumpet player of the Minneapolis Symphony, of Bach's Chorale-Prelude is a clear and straightforward piece of writing, devotional in character. Thereafter came the principal work of the evening.

Hindemith's symphony follows the classic pattern in that it conforms to the four-movement structure, the statement and development of themes. But so concentrated is the material that the work appears to swing wide of the conventional mould. Throughout are driving rhythms and clashing climaxes. This is super-charged music, metallic, strident, perhaps, but powerful. Mitropoulos and his men gave the Symphony a first-class performance; indeed, the whole concert was marked by brilliance and unity in conception and rendition.

Milhaud's Suite was composed in 1936. It is built around a group of folk melodies from Provençale, varying in mood from gay animation to naive tenderness. Melodically, the work is direct; the instrumentation is virtuose.

Robert Weede in Recital Debut

No stranger to New York, due to his activities at Radio City Music Hall, Robert Weede, baritone, now a member of the Metropolitan Opera, made his formal recital debut in Town Hall on the afternoon of Dec. 28.

Mr. Weede has demonstrated that opera is his forte, although on this occasion his varied list included songs of various races. His vocal equipment is impressive, the voice in range, color and technic being outstanding. At the moment he is somewhat less fortunate in the matter of interpretative skill, especially in the song idiom. Imagination and sensitive understanding are in the development stage, but he had evidently coached carefully for the debut. In dramatic numbers, the baritone was able to disclose at its best his admirable vocal gifts. Pablo Miguel at the piano provided little assistance.

Rose Pauly's Recital

Rose Pauly, soprano. Recital, Town Hall, Dec. 28 (E). Accompanist, H. G. Schick. Program: Cleopatra's Air, from Alexander Balus, Handel; Abends am Strande, Schumann; Dein blaues Auge, Sehnsucht, Brahms; Biblical Songs 7 and 10, Air from Rusalka, Dvorak; La majo dolorosa, El majo timido, Granados; Czechoslovak Folksongs, arr. by Schick; Ariadne's monologue, Richard Strauss.

The Metropolitan Opera's Elektra, Rose Pauly, transferred her singing to Town Hall on Dec. 28, but the intensity of interpretation which she brings to the Strauss role followed her to the smaller auditorium. Her program included another Strauss air, the monologue of Ariadne, and Cleopatra's aria from Handel's Alexander Balus, in a German translation of the original English. Dvorak was represented by Song to the Moon, from the opera Russalka, and two Biblical songs. There were also a group of Czechoslovakian folksongs arranged by H. G. Shick, Miss Pauly's accompanist, and Schumann and Brahms numbers—in short, a program taxing in both vocal and interpretative media. In the songs the soprano was at her best, achieving sympathetic understanding. If in the arias, and particularly the Strauss, there were occasions of faulty intonation, breathy tones and moments of strain, it appeared that this might be the result of her intensity of manner. Her sincerity and zest for her selections were unquestioned.

Photo by Larry Gordon

GEORGE SZELL, studies the original manuscript of Mozart's G major symphony, No. 32, in the New York Public Library. Mr. Szell, who conducted the NBC Symphony on Jan. 6 and 13, presented the Mozart score with the New Friends of Music Orchestra on Dec. 5.

Beniamino Riccio at Carnegie

Beniamino Riccio, baritone, was heard on Dec. 28 at Carnegie Hall in a matinee recital. In a program as pleasing as was his singing, Mr. Riccio proved conclusively that he is an artist of unquestionable maturity. Besides being the possessor of a robust voice of unusual magnitude, his vocal accomplishments are many. He sang appealingly with diversity of mood. Although some of his high notes in operatic arias were produced with rigidity, Mr. Riccio's splendid rendition of Eri Tu deserves special comment, as does his encore interpretation of the Largo al Factotum from The Barber of Seville. A bow was taken by Jessie Moore Wise when Mr. Riccio performed for the first time her The Lord Has Given Me a Song, a composition of meaningful substance. Rudolph Gruen accompanied impressively.

Charles Everett in Recital

Carnegie Chamber Music Hall on Dec. 28 housed the recital of Charles Everett, Negro tenor. Mr. Everett devoted his program to original works and arrangements by Negro composers including Harry Burleigh, Hilbert Stewart, Turner Layton, Blanche K. Thomas, Will Marion Cooke, Hall Johnson, Cameron White and Florence Price.

The tenor, who has been heard on previous occasions, again demonstrated his sincerity and revealed a voice that was pleasing. His excellent diction added much to the enjoyment of the program which was heard by an appreciative audience. Jonathan Brice proved an able accompanist.

Larry Adler, Harmonica, and Paul Draper, Dancer

A duo composed of Larry Adler, harmonica virtuoso, and Paul Draper, tap dancer of subtle musicianship, made a joint appearance in Carnegie Hall, Dec. 28 The audience was extremely large, and the novel fare presented created many an echoing ovation.

Most of the presentations were solos. Mr. Adler (who has appeared as soloist with various orchestras) performed the Vivaldi A minor concerto, Ritual Fire Dance from De Falla's El Amor Brujo, Gershwin's Rhapsody in Blue (in part), Liszt's second Hungarian Rhapsody and other numbers with great dexterity and flexibility of technique. Mr. Draper danced, with superb buoyancy and ease, finesse and control of beats, to music that included classics by Scarlatti, Bach, Handel, Brahms and others. The Bach C minor Fantasia was especially interesting. Together the artists were heard in a Duet to Gershwin music and some Improvisations, with J. Calvin Jackson, pianist, serving as accompanist for the entire program. This duo constitutes a novelty that will doubtless be widely applauded.

Gina Pinnera's Recital

Gina Pinnera, American soprano, who has not been heard locally for several seasons, returned to Town Hall on Dec. 30 in a program which featured operatic arias of Gluck, Verdi and Wagner and songs by several American composers who were in her audience. These included Charles Haubiel's O Love Me Not; Grace Leadenham Austin's Rain; Margaret MacParslaw's Lad of Mine; Seneca Pierce's Silence; Mildred C. Turner's Dalmatian Lullaby; Harold Henry's I Made My Love into a Song; Madeleine Clark Walther's Sometimes, and William A. Schroeder's Why.

Miss Pinnera's sense of style, interpretative insight and musicality as well as her experience in the larger items make her recital thoroughly interesting. She also merits approbation for the choice of selections. Frank Chatterton was an able accompanist.

(*Please turn to page* 13)

THE DANCE: Recitals by Leading Dancers Form Brilliant Midseason Fare in N. Y.

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The dance seasons in New York for the last few years have adopted a definite stagger system. Maybe it's a trend. Early fall means ballet; by Christmas time recitalists and their groups are footing it merrily; and with the flowers that bloom in the Spring arrives another ballet company. At the time of writing, the present season is in the vigor of its middle life, and recitalists prevail.

On Dec. 21 La Meri and the Natya dancers appeared at the Guild Theatre. Dec. 27 brought an edited version of Doris Humphrey's Decade; Maracci and her group appeared at the Y.M.H.A. on the afternoon of Dec. 28, while on the same evening Martha Graham initiated the Concert Theatre into terpsichorean mysteries by giving the first dance performance presented there. Flickers, Charles Weidman's latest dance pantomime, had its premiere on Jan. 2 at the Humphrey-Weidman Studio Theatre.

Doris Humphrey's Decade

Doris Humphrey, on Dec. 26, at the Humphrey-Weidman Studio Theatre, demonstrated how an idea that once seemed destined to be shelved could be worked into a success. The piece in question was Decade, subtitled A Biography of the Modern Dance from 1930 to 1940. First presented last Summer at the Bennington Festival, it was too personal and diffuse for it to achieve its ends. Now the continuity is more tightly woven, and some excellent dancing can be seen. (Dancing, paradoxical as it may seem, is an element that the contemporary dancers are neglecting in a frantic attempt to be good theatre.)

Decade tells the story of two artists who have a great deal to contribute to their field, and their indomitable will to succeed despite the heartless Mr. Business, broken contracts, and certain other obstacles not entirely unfamiliar to most dancers. Many of the individual dances are as outstanding today as they were when first seen; nothing, for instance, has ever surpassed Water Study in its particular genre.

A large company assisted Miss Humphrey and Mr. Weidman, Lionel Nowak furnished the score, Alex Kahn wrote the script, Pauline Lawrence designed the costumes, Edward Glass served as technical director, and the audience supplied the hearty applause.

Maracci and Company

The California dancer Carmalita Maracci, and her ensemble, brought an afternoon of excitement and liveliness to a crowded audience at the Y.M.H.A. Theatre on Dec. 28. Her art is one that is quickly appreciated by beholders, and few before the public can establish such an immediate rapport. Maracci interprets not only with her body; her facial expressions are fascinating. Although her dancing is stylistically unorthodox, partaking of ballet and Spanish techniques, she evidently has a firm foundation in both, and her body can do whatever she bids it.

Nearly all of her dances contain satire. As a choreographer Miss Maracci demonstrates about as much talent as anyone in the field today. Her ideas are original and natural. There is always an easy flow of movement and patterns, with a constant undercurrent of infectious rhythms. Behold the Ballerina, a satire on ballet, is by far the most imaginative and original ballet ever staged on the time-worn theme.

Paul Godkin, the small company's only male dancer, repeated the Etude set to Scarlatti's music that won so much praise when presented on the same stage last year, and also added a new dance, The Barbary Coast, which met with immediate success. The ensemble—Misses Kilroy, Lopez, Randall, and van Dyke—have been excellently trained by Miss Maracci, and were especially applauded in Flamenco, which had to be repeated. Nino Albanese, the accompanist, was also responsible for much of the music.

Eager Grahamites Assemble

As usual, melancholy ticket takers were regretfully forced to turn away many disappointed people who sought admission to Martha Graham's recitals at the Concert Theatre on Dec. 28 and 29. These were the dancer's first appearances in New York this season, and on the first concert were presented El Penitente, Punch and The Judy, and Letter To The World.

Punch and The Judy, first presented last Summer at the Bennington Festival, had previously not been viewed by a Metropolitan audience. In this work Miss Graham again delves into the inner workings of the human mind. As a psychological study the work is impressive; as theatre, it is equally masterful. Miss Graham has a fine sense of stage values; she knows how to build a mood to a peak of suspense, and how to realize it by subtle comedy relief.

The text here is allegorical; Miss Graham as The Judy portrays the maladjusted wife, and Erick Hawkins as Punch plays her unfaithful husband. Other allegorical figures called Fates, Pegasus and Heroes figure in the proceedings. Jean Erdman, one of the three Fates, delivers the commentary throughout the action that explains the psychic meanderings of the main protagonists.

As in the more recent of Miss Graham's works, the emphasis is more on theatre than actual dance; though Merce Cunningham as Pegasus, is given an opportunity to display a rather hybrid form of ballet elevation technique, in keeping with the ethereal and wraith-like qualities demanded by his part. An impish characterization of the child was supplied by Nina Fonaroff. Other members of the cast were Jane Dudley, Ethel Butler, Pearl Lack, Sasha Liebich, David Zellmer and David Campbell. Robert McBride composed the music. In the program of the following night, Every Soul Is a Circus was substituted for Punch and The Judy.

CARMALITA MARACCI AND HER DANCE GROUP

Humphrey-Weidman in "Flickers"

The feature of the Humphrey-Weidman concert on Jan. 2 was the premiere of a heart-throbbing and pulse-palpitating extravaganza entitled, simply, Flickers. This work is an attempt, and a successful one, to recreate the good old days of the silent films, when men were men and Pearl White was pursued. It is choreographically designed in four reels entitled Hearts Aflame, Wages of Sin, Flowers of the Desert and Hearts Courageous. The audience participated wholeheartedly in the action, cheering the heroes, hissing the villains and shedding large tears (?) over the plights of the innocent. The first part of the program consisted of Alcina Suite, On My Mother's Side, Variations and Conclusion from "New Dance."

• • •

A large, interested and appreciative audience was present at the Guild Theatre when La Meri presented three Indian Dance Dramas there. A full review of the identical program as danced in the Barbizon Plaza Theatre appeared in these pages earlier in the season.

Some Recent Books On the Dance

GAMES AND DANCES, for exercise and recreation, by William A. Stecher and Grover W. Mueller is a handy book for teachers, athletic directors, and others who have to direct play activities of children. Almost four hundred pages in length, it is indexed for easy handling, and is as complete a collection of all sorts of games and rhythmic dances that has ever been issued. (Theodore Presser Company, Philadelphia, Pa.)

DANCE, A CREATIVE ART EXPERIENCE, by Margaret N. H'Doubler. A plea for dance as "creative, expressive, communicable, and social, a dance form that in every way will qualify as art." Containing philosophical theories and esthetic speculations, the book is well written and organized, with an excellent bibliography. It might be added that the format, makeup and illustrations make this one of the handsomest volumes of its kind. (F. S. Crofts and Co., N. Y.)

PALESTINE DANCES! Folk Dances of Palestine, set down by Corrine Chochem and Muriel Roth. Words and music of Palestine dances, with accompanying descriptions of the steps. Illustrated with numerous photographs and elaborate typography. (Behrman's Jewish Book House, N. Y.)

BALLET LAUGHS, by Alex Gard. Introduction by Walter Terry. This is a book of satirical black and white drawings by Alex Gard, in which many important figures of the dance world are sent through the ropes, usually in not too complimentary a fashion. The drawings are brilliantly executed and will provide real laughs to those who know the characters and the situations depicted. There is an unforgettable one of the Schism (in the Ballet Russe, of course), and splendid caricatures of Slavenska, Markova, Nijinska, et al. (Greystone Press, N. Y.)

INVITATION TO DANCE, by Walter Terry. This is pleasant light reading, not too profound nor serious. A large part is devoted to slight analysis of the leading figures in the American dance scene, including such manifestations as Hollywood, the cabaret dance, and ballroom dancing. Terry is filled with the crusading spirit, and is sometimes carried away by his enthusiasm for the concept of dance as an integral part of a scholastic curriculum. (A. S. Barnes and Co., N. Y.)

SERGE DIAGHILEFF, by Serge Lifar. A large, well-documented book, profusely illustrated; but one that covers much old ground without adding too much that is new. In addition to Diaghileff, one can also find more than a passing mention of one Serge Lifar. Many interesting stories about famous dancers, musicians and artists of the Diaghileff period are told, and the chapters flow in a fluent narrative style. (G. P. Putnam & Sons, N. Y.)

TASHAMIRA
Recitals—Soloist with Symphony Orchestra
Richard Copley Management, 113 W. 57th St., N.Y.C.

ATTY van den BERG
Formerly Leading Solo Dancer Ballet Jooss
Suite 703, 119 West 57th Street,
New York City

MONNA MONTES
FEATURED DANCER
METROPOLITAN OPERA — RAINBOW ROOM
Suite 701, 119 West 57th St., New York City

ANNE RUDOLPH
ANRUDIC BODY ED. — DANCE
Classes—Lectures—Concerts
116 S. Michigan Avenue Chicago, Ill

IVA KITCHELL
DANCE
PANTOMIMES and PARODIES
Mgt.: Alber Wickes, 729 Boylston St., Boston, Mass

REGINALD GLADYS
LAUBIN
AMERICAN INDIAN DANCES
Mgt.: A. H. Handley, 2 West 45th St., N. Y. C.

MARTHA GRAHAM
and her DANCE GROUP
WGN CONCERTS
Hollywood Chicago New York

JAN VEEN and ERIKA THIMEY
Program of Modern Theatre Dance
WGN CONCERTS
Hollywood Chicago New York

THE CINCINNATI MADRIGAL SINGERS

and their conductor, Dr. John A. Hoffmann. The organization of eight men and ten women, from the Cincinnati Conservatory of Music, has appeared widely in programs ranging from old-time polyphonic music to works of the present day. A number of engagements have been booked for them this season.

New York Concerts

(*Continued from page* 11)

Eugene List Introduces Chavez Concerto

A feature of the Jan. 1 concert by the Philharmonic-Symphony was the first performance of a Concerto for Piano and Orchestra by Carlos Chavez, Eugene List soloist, under Dimitri Mitropoulos. It is in three movements, allegro agitato, molto lento, and allegro, and its texture is closely-woven, in a polytonal, often syncopated idiom. Unfortunately, the score, while original and refreshingly spirited in individual parts, is not orchestrated so as to display the solo instrument effectively. The piano cadenzas seemed rather characterless, in post-Debussy intervals, while a few striking uses of scoring suggesting native instruments were counterbalanced by merely noisy climaxes. Mr. List played ably but, had little chance to show his true qualities in the piece.

The concert opened with a first performance by the orchestra of Glazounoff's first Overture on Greek Themes, a suavely melodious piece, rather more Russian than Greek, and suggesting Rimsky or Borodin in its scoring. Mr. Mitropoulos made the most of its sensuous measures. The second half was devoted to Schumann's Second Symphony in a reading of detailed and dramatic sort.

JOSEPH SCHUSTER,

first cellist of the New York Philharmonic Society, was soloist with the orchestra on Jan. 10 and 11, Dimitri Mitropoulos conducting. Early in the season he appeared under the baton of Artur Rodzinski. On Dec. 4 Mr. Schuster played with the Buffalo Symphony Orchestra, Franco Autori conducting.

Cykman and Robert in Joint Program

Harry Cykman, violinist, 1941 Naumburg Foundation prize winner, and Walter Robert, pianist, gave a joint recital in Town Hall on the evening of Jan. 3. Mr. Cykman and Mr. Robert collaborated in Mozart's B flat major sonata and the latter served as accompanist for the violinist in Chausson's Poem, the Chopin-Milstein C sharp minor nocturne, the Saint-Saens Introduction and Rondo Capriccioso and the Albeniz-Heifetz Sevilla. Mr. Robert contributed a group of solos by Schumann, Debussy and Brahms. The violinist displayed excellent musicianship; his tone was of truly fine quality. The Mozart was especially well set forth. Mr. Robert, who has been accompanist for Lotte Lehmann, Alexander Kipnis and Ossy Renardy, proved skilful both in this capacity and as solo performer.

John Feeney in Tenor List

John Feeney, tenor, sang songs by Handel, Monro and Franck to open his Town Hall recital Jan. 4. The remainder of the concert was devoted to music in which the Irish tenor excels—Irish music. Mr. Feeney reminded strongly of John McCormack. He has a real feeling for the music of his country; his presentations are rich in mood, varied in emotional content, and dignified. In the higher registers the production was forced and lacking in color. Edwin MacArthur was the capable accompanist.

Philharmonic Plays Hindemith Score

Credo by Bach-Boessenroth; Chavez' Piano Concerto; Hindemith's first symphony. Carnegie Hall, Jan. 4, evening.

Under the direction of Dimitri Mitropoulos, this program of unusual music held much to arrest the attention of listeners, especially as it was interpreted and conducted with all the understanding, expertness and vim we have come to expect from the Minneapolis leader. The orchestra, in top form, gave lavishly of virtuosity and refined tone.

The Chavez composition, heard the previous week, aroused no impressions in this reviewer. Again Eugene List played the piano part devotedly and brilliantly and scored strongly with his audience.

Attractive is the Bach-Boessenroth transcription, discreet in atmosphere and instrumentation.

Hindemith's work has all the earmarks of his familiar style—facile, clear, fastidious orchestration, short motifs, bits of humor, much verve, and some melodic sentiment of no great depth. The hearer applauded the new opus with genuine warmth.

Gardner Jencks Impresses

A rather broad program on Jan. 4 in Town Hall brought to the fore an unusually accomplished pianist, Gardner Jencks, in a profoundly rich knowledge of the piano medium—its adaptability to technique, its demands upon an ambitious artist, and its limitations in attaining effects. Mr. Jencks performed Beethoven's op. 9 sonata, four choral preludes of Bach, Chopin's F sharp minor Polonaise and works of Brahms, Debussy and Bartok with an assuredness which left little doubt as to his rare talent, sincere approach and technical perfection. His artistic achievements were emphasized by the diversity of style. The pianist's playing was impressive, for it was born of inspiration and imagination. Conservative though his platform manner is, his splendid musicianship proved gratifying to the large assemblage of listeners. His art has substance and meaning, which of itself is commanding.

Vogue Opera Group in Excerpts

Scenes from Mozart's Don Giovanni, Bastien and Bastienne, and Le Nozze di Figaro; Puccini's La Boheme and Madam Butterfly; Weber's Der Freischutz; Verdi's Rigoletto and Simon Boccanegro; Pergolesi's La Serva Padrona; and Coffey's The Devil to Pay, were presented by the Vogue Opera Group in Town Hall on Jan. 4 with Ernest Lewis as accompanist.

Experimental is the word to characterize the opera briefs presented on this occasion. The director, Harry H. Voge, was striving principally for dramatic effect and not to display vocal ability, and therefore the night's offerings were successfully conveyed. It was an unusual type of performance in that the piano accompaniment was provided from offstage, there was no scenery other than an odd chair when needed, and the principals, devoid of make-up, were attired in everyday clothes. The men wore regular trousers, supported by a belt, and a white shirt open at the collar, while the women wore dresses of simple design. Although dramatics were supposedly the most important element in the presentation, the voice of Alois Poranski, basso, stood out as having unusual qualities. Warm applause was accorded the performers.

Robert Stevenson in Varied List

A little Chopin, a little Rachmaninoff, a little Debussy, a little Gershwin, in fact, a touch of almost all seemed to be the ingredients from which Robert Stevenson, pianist, concocted a Divertimento and a Sonatine which comprised the latter half of his debut program at Town Hall on Jan. 5. After this generous helping, the young pianist more than obliged with two or three encores of his own. Rhythmic figuration, a sense of form, an occasional outburst of syncopated idiom characterized them all and Mr. Stevenson lent each his capable though sometimes slightly blurred mechanical dexterity. To the Chopin B Minor Sonata he brought more poetic gifts, at some moments disclosing a nicely produced singing tone and impulsive emotional reading while at others he lapsed into dullness and rhythmic lethargy. It is hoped he will journey from the University of Texas where he is an instructor to favor us with the fruits of his inevitable artistic maturity.

Ruth Diehl in Debut

As impressive a debut as any made in Town Hall thus far this season occurred when Ruth Diehl, American soprano, winner of the 1939 National Music League award, gave her first New York recital on Jan. 5 in Town Hall, before a large, cordial audience. Possessed of a voice of unusually warm texture, though limited proportions, she sang in a manner which enabled her to make the most of her capabilities. The fact that she adhered to a lighter vein, did not detract from the effectiveness of her art, especially in view of the truly lyric quality of the compositions selected. These included the Monologue and Air from Iphigenia en Tauride, Gluck; Recitative and Aria, Bach; Five songs by Schubert; Shule Agra, Irish air, arr. by William Arms Fisher; O Whistle, and I'll Come

(*Please turn to page* 14)

HAENSEL & JONES
Division COLUMBIA CONCERTS, Inc.
113 West 57th St., New York
CROOKS
BAUM
CARTER
CASTAGNA
CORDON
DILLING
McCHESNEY
MORLEY & GEARHART
NOVAES
STEBER
STEN
TEMIANKA
TRAVERS
VARNAY
WATSON

New York Concerts

(Continued from page 13)

to You, My Lad, arr. by David Stephen; Turn Ye to Me, arr. by J. K. Lees; Doun the Burn, Davie Love, arr. by Alfred Moffat and Four songs by Grieg.

Smart phrasing and a smooth flow of tone permitted her to allot particular attention to the significant meaning in each work. Three encores included Think On Me, sung with an absorbing beauty. Competent piano assistance was given by John Ahlstrand. Foster Wygant, clarinetist also assisted.

Marian Anderson Returns

A packed Carnegie Hall greeted Marian Anderson at her recital on Jan. 5. It is no exaggeration to say that the listeners had an unvarying, indeed a perfect, treat in the way of ideal vocal art and interpretation.

Miss Anderson fully understands how to make her delivery of text and tone fit all the moods and emotions of the songs she performs. Her voice is used faultlessly and her taste is consummate. Rapturous applause rewarded older music by Handel, Bencini, Bach and Scarlatti, as well as a group not too familiar of Brahms, five Russian songs (in English) an aria from Gounod's Cinq Mars, and a concluding collection of Spirituals. Franz Rupp's piano accompaniments were an integral part of the elevated enjoyments of this memorable evening.

Other New York Recitals

Other programs presented in New York's concert halls between Dec. 14 and Jan. 5 included the following:

Carmen Reggio, contralto, with Arturo D'Amico, baritone, in a joint list which featured operatic excerpts, gave her first Town Hall program on Dec. 27. Enzo Dell' Orefice was at the piano.

Sidor Belarsky, bass, featured Jewish songs in his Carnegie Hall recital the same evening under the auspices of the Society for the Advancement of Jewish Music. Emma Shever, soprano, and Nicolas Zadri, violinist, assisted. Lazar Weiner was at the piano for both vocalists, and Otto Gruenbaum for the violinists. Many encores were given.

Helen Jepson, Metropolitan Opera soprano, was soloist with the New York City Symphony in Carnegie Hall on Jan. 4, with Maurice Abravanel conducting. Miss Jepson was heard in an aria from Handel's Radamisto and Mozart's recitative and aria, Ch'io mi scordi di te. She was in splendid vocal form and had to add the Il est doux aria from Massenet's Herodiade. Mr. Abravanel, conducting without a baton, gave satisfying readings of Mozart's G minor symphony and Randall Thompson's second symphony.

Juilliard Students' Holiday Program

The holiday spirit prevailed at the Institute of Musical Art of the Juilliard School of Music when youngsters in the preparatory department gave a Christmas Concert on Dec. 20. The first part was devoted to Bach and consisted of chorales, piano duos and piano solos. The second part, designated From Far Away and Long Ago, featured compositions of Dvorak, Schubert and Handel, and besides piano, violin and harp solos included Dalcroze Eurythmics and a number by the orchestra. The performers and groups were of a high calibre. Those who apepared as soloists were: Christine Nazzi, flute; William Barrison, English horn; Fred Seigle and Peter Weil, duo pianists; David Jaffee and Kelvin Prendergast, duo pianists; George Rudolph, Elizabeth Rich, Mae Epstein, Amerigo Cimino, Norma Shapiro, pianists; Rosemary Canavan, violinist, Nina Dunkel, harpist; and Joyce Flissler, vocalist. Dorothy Helmick was at the organ, and Lily Miki played accompaniments.

N. T.

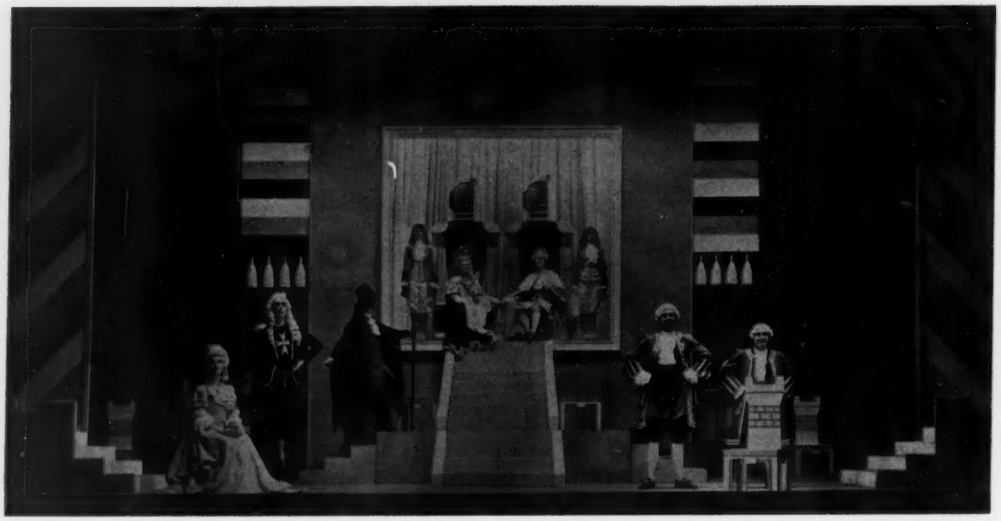


Photo by Samuel H. Gottscho

JUILLIARD OPERA STUDENTS IN THE GONDOLIERS,

presented at the School on Dec. 10, 11, 12 and 13 with Albert Stoessel, director; Alfredo Valenti, stage director; and Gregory Ashman, chorus master. Nelson Magill was the Duke; Mary Frances Lehnerts, the Duchess; Eugene Bonham, Don Alhambra; Vivienne Simon, Casilda; Lloyd Linder, Luiz; Robert Reeves, Giuseppe; and Robert Harmon, Marco. Frederick J. Kiesler designed the settings, which were executed in the Juilliard School workshop.

Mozart's Impresario Receives Premiere in English Form

The new English version, by Don Wilson and Dr. Felix Guenther, of Mozart's one-act opera, The Impresario, was premiered at Carnegie Hall, New York, on Jan. 17. Stella Andreva, Metropolitan Opera soprano, Christine Foster, of the Chicago Opera, Fritz Essler, of the Zurich Theatre, Robert Marshall, heard with the New Opera Company, Earl Wrightson, of the Chicago Opera and Charles Brook of radio and the stage, comprised the cast.

Otto Klemperer conducted 55 members of the New York Philharmonic-Symphony with Mischa Mischakoff, violinist and William Primrose, violist, as soloists, in Mozart works. The program was in charge of Gustave Kotanyi, who directed the Masters of Viennese Music series last year in the same auditorium.

Mannes School Issues New Duo-Piano Arrangements

Six additional publications in the Ensemble Series of two-piano selections for young students are announced by the Mannes Music School. The new arrangements, published by Harold Flammer, Inc., are by Mary Flanner, head of the solfege department at the school.

Then Ensemble Series originated when the faculty of the Mannes Music School sought material for students to use at meetings of the Music Makers clubs where ensemble rather than solo work is stressed. Under the leadership of Leopold Mannes, associate director of the school, and Urana Clarke, of the piano faculty, folksongs were adapted and new numbers written. There have been 14 numbers published and others are in process. Teachers who have contributed include Julia Fox, Newton Swift, Miss Clark and Miss Flanner and Thomas Scherman, a former pupil, now with the armed forces.

The Ensemble Series, although planned for Mannes students, are used by schools, private teachers and in homes.

The first of two productions by students of the school at the Brooklyn Academy of Music will be given on Feb. 21. Hansel and Gretel will be sung by Dorothy Shawn, Laura Castellano, Loren Welsh, Lillian Schoen, Peter Szemere and Miriam Benzell. Carl Bamberger, head of the opera department and Ralph Herbert, stage director, will be in charge. Haydn's The Seasons will be sung on March 18.

Hanson "Drafted" as President of N.A.S.M.

ROCHESTER, N. Y.—Dr. Howard Hanson returned on Jan. 5 to his duties as director of the Eastman School of Music, having been drafted for the seventh consecutive year to the presidency of the National Association of Schools of Music. The election took place in Minneapolis, where the association was in convention. Though Dr. Hanson in his address had expressed a wish to retire from the presidency, the convention overruled his decision because of the many problems confronting the association in the coming year, in which his experience and nationwide contacts are necessary.

An Eastman School luncheon was one of the functions of the convention, at which there were 30 guests including graduates, former students, and faculty members of the school. In the Minneapolis Orchestra, which Dr. Hanson conducted Sunday, Dec. 28, in a successful concert of American music, are John Barrows, horn; Waldemar Lindner, first horn; Sam Reiner, cello; William Santucci, bassoon; Jesse Meltzer, string bass, all graduates of the Eastman School.

Faculty members present at the luncheon were Dr. Hanson; A. H. Larson, secretary-registrar of the Eastman School; Dr. William S. Larson, who had charge of the event and presided; Irvine McHose, and Dr. Charles Fox.

Jean Tennyson Featured in CBS Operatic Program

Jean Tennyson, soprano, is featured in the new CBS series Great Moments in Music which was inaugurated on Jan. 7. The half-hour program on Wednesday evenings will present highlights from operas. Miss Tennyson has appeared in operetta, in opera at Venice, with the Chicago Civic and San Carlo opera companies in this country, at the Salzburg Festival, at Budapest, Prague, Bruenn, Bucharest, Vienna, Graz and Belgrade. She also has sung four seasons at Grant Park, Chicago, three summers at Robin Hood Dell with the Philadelphia Orchestra and at the Hollywood Bowl and in other cities. The soprano has been featured with the Music Hall of the Air and toured the United States in concert.

Jan Peerce, new Metropolitan Opera tenor, has been signed to appear with Miss Tennyson in the new CBS feature.

Miami Orchestra Presents Second of Season's Concerts

MIAMI.—The University of Miami Symphony Orchestra gave the second in its six of six concerts on Jan. 19. Soloists for the remainder of the season will be: Ruggiero Ricci, Feb. 9; Ruth Possely, March 2; Guiomar Novaes, March 16; Simon Barere, April 13.

In addition to the Jan. 26 concert at Miami Beach, the ensemble will be heard there on Feb. 16, March 2 and 23 for the benefit of the Arnold Volpe Memorial Auditorium Fund and at Fort Lauderdale on Feb. 10 and March 17. This city was visited by Jan. 20.

John Bitter, now in his second season as conductor, is presenting works by the following Americans this year: Henry Brant, John Alden Carpenter, William Grant Still, Paul Creston, Samuel Barber and Morton Gould.

Morse Gives Organ Recital

The fourth in a series of organ recitals by Robert W. Morse at St. John's Episcopal Church in Greenwich Village, New York, on Jan. 4 introduced music of a Biblical character and included compositions of Kuhnau-Nevins, Weinberger, Van Noordt, Bach, Meyerbeer, Franz and Guilmant. Another recital was on Jan. 18.

JEAN NORRIS
PIANIST
"...exhilarating...tone sweet...phrasing emotional..."
—Times, London
IBBS & TILLETT, 124 Wigmore St., London, W. 1
CHARLES KIESGEN, 252, Fbg. St. Honore, Paris VIII

BERNARD NAYLOR
CONDUCTOR-LECTURER
MARGARET SYMONS MANAGEMENT
Suite 18, 1410 Guy Street, Montreal, Canada

IRVING SCHWERKÉ
General European Representative
and Associate Editor of
Musical Courier
NOW IN AMERICA
Available for
Lectures—Coaching—Program Building
Personal Address: Craigie Arms,
26 Concord Avenue, Cambridge, Mass.

ADELAIDE GESCHEIDT
FOUNDER OF NORMAL NATURAL VOICE DEVELOPMENT
Highest Artistic Achievements Guidance Insuring Confidence
STUDIOS:
Harperley Hall,
41 Central Park West
New York City

Problem of Singing Translated Text Is Often Weighty, Says Marcelle Denya

Conceding that she was touching upon a subject which "is very debatable," Marcelle Denya, noted French soprano, nevertheless insisted that since "great composers have fused together music and words," translating their works into another language defeats the original idea.

"To make my thought clear," she said, "I am wondering and submit the question whether these composers would have written the same music on the translated words. Musical literature does not offer very much enlightenment on this subject. However, Gluck, in spite of his idea of an international art, wrote in 1773 the following letter, published in the Mercure de France:

"'By fine melodies and natural feeling, by a declamation which shall closely follow the prosody of each language, and the character of its people, I am seeking to find a means of writing music which shall suit all nations and eliminate the ridiculous distinctions between music of different nations.'

"After the first performance of Alceste in Paris, Gluck told an interviewer:

"'Alceste can only displease now when it is new. It has not had time yet. I say that it will please equally in 200 years, if the French language does not change, and my reason for saying so is that I have built wholly on nature, which is never subject to changes of fashion.'"

The Elusive Pelléas

Mme. Denya referred to a recent experience with a New York critic who had praised a performance, in English, of Debussy's Pelléas et Mélisande in Philadelphia. She expressed amazement that he approved of the enterprise and declared that she believes that "this opera cannot be translated into English or any other language."

Mme. Denya said that the critic felt that opera in this country would have no future "if not given in the language the public is able to understand."

"This practical commercial angle is not my concern," Mme. Denya added. "One of the worst sins one can commit is a sin against the mind. Debussy himself having stated that music is made for enjoyment and pleasure, I am not going to challenge his statement. But what I will say, and say it emphatically, is that the road to real culture is a difficult one. When some one goes to hear Pelléas, it is certainly not with the intention of hearing a travesty of the composer's work. There is no opera one will not be able to follow and enjoy if he is willing to read the libretto in English before attending the performance he wishes to attend.

"It may be that certain vocal music, such as the Italian music where melody, vocal technic and ornaments have a great part, can be sung in any language, or at least in any language having a phonetic kinship, without any ill effect on the music. This may even be true of some of Mozart's compositions.

"In songs, however, and dramatic operas where the action is indicated in the recitative form, I have the impression that the great composers have fused together music and words and that one cannot separate the words from the music.

Question of the Opera

"I share with H. C. Colles, whose book on Voice and Verse is as erudite as it is interesting reading, the opinion that peculiarities of a language must deeply affect the characteristics of melody produced in contact with it. Let me quote him:

"'If Russian music differs from German music, it is largely because the two languages differ fundamentally and if English music is akin to German, the reason is not so much to be found in some wilful homage paid by us to the alien as in the fact that the two languages have much in common.'

"Colles goes even further and shows that the English language which has characteristics of its own, has, in fact, produced an English melody. I suspect that if we would go right into a debate on this subject, there might be much controversy and, I surmise, even some heated discussion."

Thompson Composes Chamber Opera for CBS Premiere

The first American chamber opera commissioned by the League of Composers has been completed by Randall Thompson and will be presented by the Columbia Broadcasting System, co-sponsor for the work, in the early spring. The subject of Thompson's opera, Solomon and Balkis, is taken from the short story by Rudyard Kipling, The Butterfly That Stamped. After the premiere it is expected it will be put into production by some of the colleges and universities enrolled in the League's Composers' Theatre movement. The Lowell House Musical Society of Harvard University reported interested in an early staging.

Marc Blitzstein and Ernst Bacon, also commissioned this season by the League for this opera project, are completing their works. Ernst Bacon has set a libretto by Paul Horgan with the title, A Lamp on the Plains, and Marc Blitzstein is completing his work, The New York Opera, writing the words and music. Plans for New York productions of both works are under consideration.

Metropolitan Musical Bureau Adds Melchior to List

Lauritz Melchior, heroic tenor of the Metropolitan Opera Association, will be under the management of the Metropolitan Musical Bureau for 1942-43, according to an announcement by F. C. Coppicus and F. C. Schang. H's engagements for opera, concert and the radio will be made by Messrs. Coppicus and Schang.

Between Oct. 3, 1925, and Dec. 4, 1941, Mr. Melchior has sung 472 concerts without missing an engagement. His operatic activities include 160 Tannhäusers since 1920; 155 Walküres and 59 Parsifals since 1924; 118 performances of Siegfried since 1925; 77 Lohengrins and 84 appearances in Götterdämmerung since 1927; 181 appearances in Tristan since 1929. Mr. Melchior in the same period made 25 appearances in Aida; 31 as Otello; 21 in Pagliacci; 5 in Caverlleria Rusticana; 11 in Le Prophete; 7 in Fidelio and 8 as Samson.

He will be available for recitals before, during and after the Metropolitan Opera next year and in joint appearances with the new soprano, Astrid Varnay.

Robeson Resumes Tour

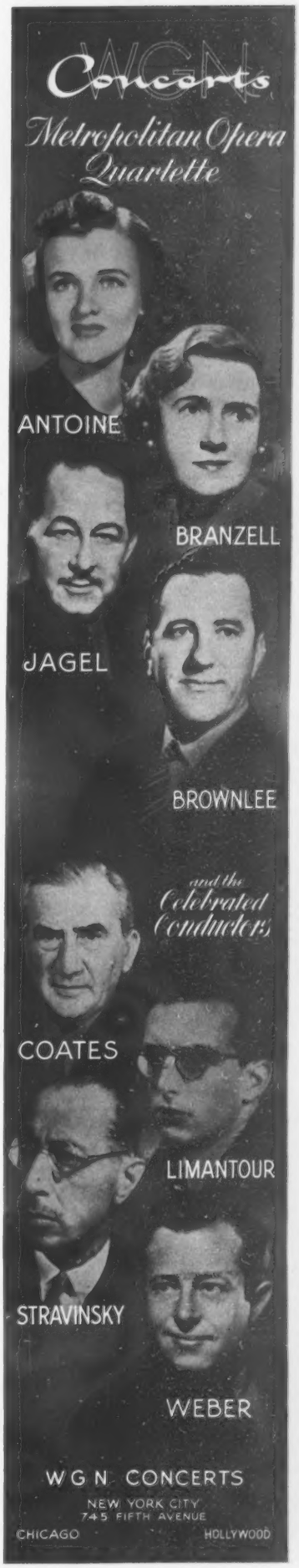
Paul Robeson, having completed Tales of Manhattan for 20th Century-Fox, has resumed his tour which will continue through April. The baritone opened his winter season on Jan. 6 in the Scranton (Penna.) Masonic Temple and on Jan. 11 sang at the U. S. Military Academy in West Point. Other cities to hear him will be Atlantic City, Hamilton, Hartford, Schenectady, Alfred, Toronto, Englewood, Athens, Lafayette, Kansas City, Santa Fe, Beloit, Detroit, Columbus, Brooklyn, Danbury, Fitchburg and London and Kitchener, Ont.

Toronto Hears "Salute to Russia"

TORONTO.—A concert of Russian music, entitled Salute to Russia was presented in Massey Hall under the patronage of the Lieutenant Governor of Ontario and Mrs. Matthews, Sir Ernest and Lady MacMillan, Lady Eaton and the Rev. and Mrs. H. J. Cody. Participating were Maria Marova, soprano; Ray Lev, pianist; and Benno Rabinoff, violinist. A trio composed of Boris Hambourg, Leo Barkin and Eugene Gash was heard in the Arensky Trio.

Photo by Frank Fitch, Jr.

FABIEN SEVITZKY, HERTHA GLAZ and BOOTH TARKINGTON, left to right, going over the noted author's Credo, as set by David van Vactor and premiered by Miss Glaz under Mr. Sevitzky's direction with the Indianapolis Symphony Orchestra. The composition, Mr. Tarkington's first venture into the musical field, is for orchestra, chorus and contralto soloist.



CHICAGO: Choral, Ballet and Orchestral Performances Stir Large Throngs

(*Continued from page 4*)

Francescatti in his three solo appearances achieved considerable success with his refined and fluent performance of the Mozart G major and Bach A minor concertos and Ravel's Tzigane. After an absence of twenty years, Claudio Arrau returned to dazzle with a brilliant account of the Liszt E flat major concerto. The Chilean pianist scored so heavily that he was compelled to add Liszt's transcription of the Chopin song, My Joys. No novelties figured on these programs but both Frederick Stock and Hans Lange won significant success with an orchestra that is now at the zenith of its powers.

Ballet Russe de Monte Carlo in Series

The annual Christmas engagement of the Ballet Russe de Monte Carlo proved of exceptional interest, with three new ballets added to the extensive repertory. Labyrinth, Saratoga and Magic Swan, well staged, superbly choreographed and admirably performed, found quick response from the many balletomanes assembled at the Civic Opera House throughout their short stay. Among the principal male dancers who won favor were Leonide Massine, Igor Youskevitch, Frederic Franklin and Roland Guerard. Tamara Toumanova and Alexandra Danilova divided honors among the ballerinas, and Conductors Efrem Kurtz and Franz Allers gained new popularity through their efficient work with the baton.

Messiah Given by Leading Choral Clubs

A performance of Messiah by either the Apollo Musical Club or the Swedish Choral Club is always an event of Christmastide, and Orchestra Hall annually is jammed for their performances. Harry T. Carlson, conductor of the Swedish Choral Club, and Edgar Nelson of the Apollo have given us many stirring presentations of the classic oratorio. We do not recall more stimulating hearings than those of 1941. There was a time when both clubs relied in a great measure on well-known soloists to attract the throng, but, in the past few years the choruses themselves have been the magnet. Nelson and Carlson are leaders of the same school and they accomplish results of equal import, as their choristers voiced the lofty music tellingly, intelligently and inspiringly.

Illinois Symphony Presents Young Pianist

Albert Goldberg, state supervisor of the Illinois Music Project, has often discovered unusual talent. In Henri Rose he found a pianist of astonishing ability. The youngster as soloist with the Illinois Symphony Orchestra played the Moszkowski E major concerto with the imaginative insight of a mature artist, the fluency of a virtuoso and the force of a giant.

L'Italia Sponsors Opera Performance

A performance of The Barber of Seville, sponsored by L'Italia, Italian newspaper, filled the Civic Opera House to its doors with patrons desirous of welcoming Giacomo Rimini, who had not sung the title part here in more than a decade. In glorious voice, the baritone rode to new heights as a singer-actor of marked intelligence. He was ably seconded by a cast including two of the most popular members of the Chicago Opera, Vittorio Trevisan (Dr. Bartolo) and Virgilio Lazzari (Basilio). Virginia Haskins, another valuable member of our local company, was a well voiced Rosina. Maria Data made a hit in the small part of Bertha. Ernesto Barbini, conductor, lent valuable assistance.

Else Harthan Arendt's Choir and Students Heard

The Christmas program by the First Congregational Church of Oak Park under the direction of Else Harthan Arendt, choir director and soloist, was one of the finest the choir has given and showed careful and diligent planning and workmanship.

Maxine Lagerstrom, mezzo-contralto, recently gave programs at the YMCA Hotel, for the Ravenswood Woman's Club, at the Sheridan Road Community Club and the Evangelical Church, Elgin. Marion Schroeder sang the soprano solos in Messiah with the Marshall Field Chorus (two performances), the Euterpean Oratorio Chorus, at Proviso Township High School in Maywood, the Arion Musical Club in Milwaukee and at the Oriental Consistory. June Felcher sang for the South Shore Hospital Nurses Club's twenty-fifth anniversary. Geraldine Plomandon was guest artist at a musicale at Chicago Teachers College and sang two programs in New England. Frieda Gross recently sang for the Musicians Club of Women. Phyllis Kooker was soprano soloist at the First Presbyterian Church in Steele, N. D., during the holidays. Marion Schroeder and Minas Borras were re-engaged to sing at the North End Woman's Club. Elizabeth Boldenweck gave a program over station WHIP; she appeared in the Service Club Review and sang at a wedding in Wilmette. Maxine Lagerstrom, Elias Brightbill and Robert Morton, three of Mme. Arendt's pupils sang the contralto, tenor and basso parts in a church Messiah, on Dec. 14.

Musical Guild Auditions

Auditions for the spring presentation concert offered by the Musical Guild to worthy artists in piano, voice and strings, are announced for Feb. 4. Each year the Guild offers a debut recital to two young Chicago musicians who have not previously appeared in full public recital or with professional orchestra. The winners will be presented in joint recital at Kimball Hall in May. Further information may be obtained from the Musical Guild, 825 Fine Arts Building.

Illinois Federation of Music Clubs Contests

Illinois auditions for the National Federation of Music clubs contests for instrumentalists for a trio of scholarships at the Berkshire Music Center will be held Feb. 1 and 15, the district tests between Feb. 20 and March 6, and the national Chicago finals on March 23.

Gilbert and Sullivan Recital

A novel recital was that in which J. Charles Gilbert, comic opera singer, showed us a backstage picture of the Savoy Theatre in London by giving the story of the Gilbert and Sullivan partnership, singing the best known airs from their most popular comic operas. Possessor of a well cultivated and agreeable baritone, his clear diction and unfailing good taste made his concert keenly enjoyable.

Concerts Under Bertha Ott's Management

Daniel Ericourt's recital in Orchestra Hall under the direction of Bertha Ott brought to the fore one of the most representative pianists of the French School. Ericourt's imagination, fleet and strong fingers made the Debussy Three Preludes, Images and Etude pour les cinq doigts objects for admiration and a model for students to copy. This versatile artist played the Busoni arrangement of Bach's Organ Prelude and Fugue in D major gloriously and he made the B flat minor concerto by Chopin a shining example of virtuosity and intellectual insight.

Two other well attended concerts under the same management were the second of the twilight chamber music series of the Fine Arts String Quartet at Fullerton Hall and a performance of the Messiah by the Lutheran Oratorio Society under the leadership of Robert Reuter at Kimball Hall.

Chicago Bach Chorus Heard

Conductor Theodore Lams may well be congratulated for having brought the Chicago Bach chorus to the position it once occupied in the field of oratorio. Bach's Christmas Oratorio, which had an indifferent performance by this same aggregation a year ago, had a second presentation, if not quite perfect, yet of sufficient merit to bring about a reversal of opinion. The choristers sang with tonal solidity, and precision of attack. Of the soloists, Bruce Foote stood out for his rich bass-baritone is ideally fitted to the imposing music. Tenor Eugene Dressler sang with authority, if not with complete tonal clarity, and Janice Mack, contralto, is a promising novice.

Illinois Symphony Led by Autori

Franco Autori, conductor of the Buffalo Philharmonic Orchestra, making his third appearance as guest with the Illinois Symphony, gave a learned reading of a program that held two novelties—the Symphony in B flat major by William Boyce and Samuel Barber's Essay for Orchestra. The soloist, Sidney Foster, pianist, found in the Beethoven C minor Concerto a work well suited to his ability. At the following concert Leo Kopp occupied the conductor's stand and had in Michael Wilkomirski a violin soloist of superior merit.

Voegeli Presents Chavchavadze

Close upon his successful appearance as soloist with the Civic Orchestra, George Chavchavadze in his second piano recital within a year, disclosed a new facet of his art in a program of Rameau, Beethoven, Liszt, Medtner, Shostokovich, Prokofieff and Chopin. Outstanding was his account of the Liszt Après une lecture du Dante, where his fluent technic, fleet fingers, strong left hand and powerful right brought about a performance so strikingly vital as to arouse the audience assembled in Orchestra Hall to cheers.

Amanda MacDonald Teaching in Conservatory

Amanda MacDonald has severed her connection with the American Opera and is now teaching at the Chicago Musical and Dramatic Conservatory, where she has classes in coaching and repertory.

Photo by Pictorial Feature Service

WINNER OF $1,000 SCHOLARSHIP WITH HER TEACHER.

Claudia Gantry, contralto, of Martinsburg, W. Va., singing for Susanne Fisher, Metropolitan Opera soprano, her teacher at the Institute of Musical Art of the Juilliard School, where Miss Gantry has been awarded the Caruso Scholarship by a committee comprising Albert Stoessel, Lucrezia Bori, Edward Johnson and Ernest Hutcheson. Miss Gantry, a garment factory worker in her home city, came to New York last fall at the suggestion of Miss Fisher, also a West Virginian, and has been studying with the Metropolitan Opera prima donna since.

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist.....“Musical Rebel”
Modern Repertory as Specialty
Booking 1941-1942
Mgt.: Bertha Ott, 1223 Kimball Bldg., Chicago

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO OPERA COMPANY
835 Orchestra Bldg., Chicago, Ill.

RUDOLPH GANZ
Booking 1942-43
Address: Hotel Pearson,
190 E Pearson St., Chicago
Steinway Piano

Lola Fletcher in Joint Recital

Lola Fletcher, soprano of the Chicago Opera, and Almada B.ery Jones, violinist, were heard in joint recital by an assemblage that taxed the capacity of the Cordon Club salon. Miss Fletcher is a vocalist of good taste in interpretation and possesses a lovely high soprano. She brought new meaning to such songs as Pergolesi's Se tu m'ami, Gluck's O del mio dolce ardo tu, Respighi's Stornellatrice and rose to heights in the Addio from La Boheme. The gifted singer's version of Saint-Saens' La Cloche and Merini's L'Insect Aile gave unalloyed joy to those who appreciate the finesse necessary to interpret the French school. Miss Fletcher's diction in all languages gave added reason to extol her artistry. Mrs. Jones, a violinist of facile technic, traversed with great fluency the mazes of a Vivaldi-Respighi Sonata. Robert Macdonald supplied uncommonly fine accompaniments for the singer, and Vierlyn Clough Duerr for the violinist.

Illinois Symphony in Modern Works

The Illinois Symphony Orchestra is giving outstanding programs, with many novelties on each. First Chicago performances of the suite from The Faithful Shepherd by Handel, transcribed by Beecham; two novelties by Benjamin Britten, Symphonia da Requiem and the song cycle Les Illuminations, conducted by the composer; three fragments from Lady Macbeth of Mtsensk by Shostakovich; the Norfolk Rhapsody by Vaughan Williams, and the fourth symphony of the Soviet composer, Tikhon Khrennikoff, figured prominently in recent concerts conducted by Albert Goldberg and Izler Solomon. The latter has created a place all his own as an interpreter of the modern school.

Maria Hussa Sings in Highland Park

Maria Hussa, soprano of the Chicago and Metropolitan Opera companies, met with instantaneous success when she gave a recital at the Elm Place School in Highland Park recently. Her well-built program comprised German lieder, French chansons, operatic arias and English songs.

Lake View Musical Society's Concerts

The Lake View Musical Society presented the Philharmonic String Quartet in the second of a series of three concerts at Goodman Theatre. The assisting artist, Robert Lindemann, clarinetist, and the quartet gave a fine account of an enjoyable list.

The musical program at the president's reception in the Arts Club was furnished by Ruby Spencer Lyon, soprano; Goldie Gross, cellist and Sonya Ilianova, pianist. All artists appearing in Lake View Music Society concerts are remunerated for their services, a praiseworthy effort of the club. At the active members' concert at the Orrington Hotel, Evanston, Mildred Grey Heller, soprano; Mrs. W. L. De Windt, contralto; Blanche Strom Nordberg, pianist, and Jennie Gandis, violinist, gave the program.

Anne Rudolph's Chamber Dance Series

A most interesting and enjoyable chamber dance series was given during recent weeks by Anne Rudolph and her motion choir. The dance material, arranged so as to give laymen an intimate introduction to the various developments the dance can take, was projected by the "motion choir." This consists of persons who are not seeking a professional career through the dance but a recreational and cultural manifestation of their lives. The modern relationship of the dance to antique, classical, primitive and contemporary music and sound was stressed in the four programs.

De Sellem and Collins Pupils Heard

Eileen Whiting, Ray Moore, Mary Catherine Duey, Elizabeth Small, Betty Jane Bridges, Gerald Greenlee and Irene Raynolds demonstrated in recital that they have been well and conscientiously taught by a mistress of the art of beautiful singing. Their performances of songs and operatic arias did honor to Elaine De Sellem, with whom they study at the American Conservatory. Edward Collins' piano pupils played with musical intelligence, technical facility and complete control of the piano. At this recital Eileen Bowman, Virginia Loring, Gladys Vorbau, Opal Moore, Betsy Reed, Lorraine Exster, Mary Louise Cressey, Ruth Barry and Elaine Evensen performed with professional excellence.

WGN Concerts Marks Anniversary

AT FIRST BIRTHDAY PARTY OF WGN CONCERTS.

Above, left to right, Ossy Renardy, violinist; Leonard Liebling, editor of Musical Courier; Beal Hober, soprano; Chester McKittrick, WGN representative; Joan Crawford; George Townley, of WGN; and Sascha Gorodnitzki, pianist. Below, left, Steven Kennedy, baritone, and Frederick Jagel, tenor of the Metropolitan Opera. Center, Austin Wilder, managing director, WGN Concerts, with Joan Crawford. Right, Martha Graham and Jan Veen looking over Barbara Morgan's book on Miss Graham. The party was held at the Savoy Plaza Hotel in New York.

Musicians Club Presents Violinist

Viola Wasterlain, young violinist, made her Chicago debut in recital under the auspices of the Musicians Club of Women at Kimball Hall, giving a virtuose performance of sonatas by Corelli-Thomson and Brahms, and lighter numbers.

Cara Verson's Engagements

Cara Verson appeared before the New Music Group of Chicago in a program of modern compositions by Hindemith, Aaron Copland and Malipiero. On January 13, the pianist gave her causerie recital, Vignettes of Modern Music, at the University of Chicago and later she will give her Vistas of Spain causerie for the same institution. The Allied Arts Association of LaGrange sponsored Miss Verson's Vistas of Spain recently.

Sir Thomas Beecham Lectures at Arts Club

Sir Thomas Beecham lectured at the Arts Club recently on Mozart and the Eighteenth Century.

Carl Craven Studio Activities

Marion Huebner, soprano, who was in the finals of the Chicago Opera auditions, sang in Messiah at the University of Dubuque, Ia. She has been substituting soprano soloist at First Baptist Church of Oak Park. William Mitty, baritone, was engaged as special soloist at St. Sylvester's Catholic Church for the special Christmas eve midnight service. Charles Potts has been engaged as bass soloist at St. James' Methodist Church. Henri Pell, dramatic tenor, has been engaged for the leading role in the new musical revue, American Side Show. Mr. Pell is the sixth pupil of Carl Craven engaged for important roles in this show.

(*Please turn to page* 32)

THE WALTER W. NAUMBURG MUSICAL FOUNDATION

OFFICERS

WALTER W. NAUMBURG, *President* ERNEST HUTCHESON, *Vice-President*
ELSIE M. B. NAUMBURG, *Secretary and Treasurer*

DIRECTORS

DANIEL GREGORY MASON ROY DICKINSON WELCH
LOUIS PERSINGER WILLEM WILLEKE

will award

NEW YORK DEBUT RECITALS, SEASON 1942-43

TO SINGERS, PIANISTS, VIOLINISTS, VIOLONCELLISTS

The entire expenses of each recital will be defrayed by the Foundation

The 18th Annual Series of Competitive Auditions will be held in New York City during the month of March 1942. The auditions will be open to concert soloists who have not yet given a New York recital reviewed by critics, except that a recital given in New York under the age of ten, even though press notices were received, shall not exclude the candidate. Candidates must not be under 16, nor over 30 years of age. The Foundation does not pay travelling expenses for candidates.

Application blanks giving full requirements may be obtained from

MRS. ANNA C. MOLYNEAUX, 9 EAST 59TH STREET, NEW YORK CITY

Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, and a letter of recommendation from a teacher, music school, or musician of acknowledged standing, must be filed not later than February 28, 1942.

RICHARD

AROUND THE CLOCK WITH A GREAT TEN

NEW YORK
"DON GIOVANNI" AT THE METROPOLITAN

"DON OTTAVIO CAN EASILY BECOME A LAY FIGURE, BUT CROOKS LENT A VITALITY & DIGNITY TO HIS INTERPRETATION THAT GAVE IT THE HUMAN VALUES MOZART OBVIOUSLY INTENDED. HE GAVE AN ACCOMPLISHED ACCOUNT OF HIMSELF."

NOEL STRAUS
NEW YORK TIMES
DEC. 27, 1941

WASH
SOLOIST WITH THE NATIO

"CROOKS EARNED EX
AND DESERVED IT
FULL AND VIRILE,
AND THE DICTIC
TO BE OBSERVEI
OPERA."

GLENN D.
WASHINGTO
NC

Management
DIVISION
113 W. 57TH ST.

HA
CO

CROOKS
NBC
R STAR OF CONCERT, OPERA AND RADIO
GTON
YMPHONY ORCHESTRA
AVAGANT APPLAUSE,
R THE TONE WAS
STYLE A MODEL,
HE FINEST NOW
CONCERT AND
GUNN
-HERALD
41
CHICAGO
"FAUST" AT THE CIVIC OPERA HOUSE
"CROOKS POURED INTO HIS SONG A WEALTH OF AMOROUS ACCENTS THAT REACHED ITS APEX IN THE 'SALUT DEMEURE' WHEN HIS VOICE BECAME CRYSTALLINE CLEAR AND THE PIANISSIMO FOR WHICH HE IS NOTED, WON HIM AN OVATION."
HERMAN DEVRIES
CHICAGO HERALD-AMERICAN
NOV. 13, 1941
& JONES
CONCERTS, INC.
NEW YORK
VICTOR RED SEAL RECORDS

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Music Periodicals Corporation

119 West 57th Street New York

Telephones: CIrcle 7-4500-1-2-3-4-5-6

Cable Address: Musicurier

GEORGE H. HILBERT
President and General Manager

LEONARD LIEBLING, *Editor* ALFRED HUMAN, *Managing Editor*

René Devries, Chicago; *Irving Schwerké*, Boston; *Herbert F. Peyser, Russell Kerr, Harold A. Strickland*, *Associate Editors*

Chicago and Middle West Headquarters.
René Devries, in charge; 220 South Michigan Ave., Chicago. Phone Harrison, 6110.

Hollywood Bureau.
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Phone, Granite 3480.

New England Headquarters.
Irving Schwerké, General Representative, Craigie Arms, 26 Concord Ave., Cambridge, Mass. Phone, Kirkland 6750

European Offices:—Closed for the duration of the war.

London, England: Hugh Liversidge, British Representative, c/o American Embassy.

Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address; 2 weeks' notice is required.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Lt., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels, and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883, Re-entered June 19, 1937, at the Post office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York January 20, 1942 No. 3047

Music as Military Aid

Musical resources in the United States armed forces are expanding. Army bands are growing rapidly, according to a recent report by Gen. George Marshall, Chief of Staff, to the National Music Council.

"The rapid expansion of the Army," wrote Gen. Marshall, "has already increased the number of authorized bands from 82 on Sept. 1, 1940, to 430 at the present time." He said that "many interrelated factors influence the growth of bands, such as availability of instruments, personnel and the military exigencies that must naturally supersede all other requirements." Most interesting was the General's statement that "questionnaires are shortly to be issued with a view toward obtaining a survey of musical activities to assist in their enlargement."

"Recognizing the fact that a well-directed and carefully organized recreation program is probably even more important for preserving a high morale in the camps during the shut-in winter months than at any other time during the year, the Adjutant General has made provision for the appointment of full-time morale officers for regiments, separate battalions and analogous organizations. An important part of the morale officers' duties will have to do with music among the soldiers themselves," states the National Music Council bulletin.

The first edition of the Army Song Book was distributed in June, 1941. It consisted of 1,500,000 books with the words alone, and 25,000 with words and music. A second edition of the same number of word-books, plus 75,000 books with words and music, has been printed and made available for distribution. A band accompaniment book is under consideration. A guide book for song-leaders has been compiled and distributed throughout the Army.

Phonographs, records and radios are being sent to the Army camps by the National Federation of Music Clubs, via the Citizens' Committee of the Army and Navy, and experiments are being conducted to discover the type of music most in demand.

The Morale Branch of the War Department has just issued a U. S. Army Regimental Recreation Officer's Guide, a forty-page booklet, one section of which is devoted to musical activities among the soldiers. Suggestions are given in regard to regimental bands, dance bands, theatre-pit bands, clown bands, orchestras, special musical talent among the men, song-leaders, stringed instruments, pocket-size instruments and the phonograph. An appendix of books on music is added.

The United Service Organizations, Inc., has been requested by the Joint Army and Navy Committee on Welfare and Recreation to provide funds for an agency which would have full control over light entertainment in the camps. This Agency, Camp Shows, Inc., 8 West Fortieth Street, New York City, has now been created, with Eddie Dowling as president and a board of directors representing all phases of the amusement industry.

All matters pertaining to musical performances by artists and groups of performers not included under lighter forms of entertainment have been turned over to the Joint Army and Navy Committee on Welfare and Recreation in the War Department. Voluntary offers by organizations or individuals in the way of musical performances in the camps may still be made directly to the various camp Commanders and Morale Officers.

Cheery Reports from Britain

Reports from Britain tell encouragingly that the music and theatrical fields have revived since the country has had a respite from the intense warfare on the home front of last year.

The New York Times published recently a survey of the dramatic stage in London, establishing the fact that there was a more discriminating brand of playgoer and less foolish squandering of money than in the World War, when the accent was on such extravaganzas as Chu Chin Chow.

In the musical world of London there was recently a staging of Moussorgsky's rare little opera, The Fair at Sorochintsi, given by Russian artists now resident in Britain. The Slavic guests even painted the scenery and presented all with no little spirit.

Hugh Liversidge, Musical Courier's doughty London representative, who combines concert reviewing with the duties of a volunteer air raid warden, reports as follows on the latest phase of the music scene in his city:

"Nowadays concerts are confined, for the most part, to Saturdays and Sundays. One has a five-day fast and then a gargantuan two-day feast. As if one went without rations and then suddenly ate them all at once.

"The reason for the week-end arrangement is that people are engaged on war work during the week and do not wish to go out in the blackout. This has been very hard on the individual recitalist, because it means a great demand for the available halls and, even if the recitalist succeeds in obtaining a hall, he has to compete against a symphony orchestra and established conductor and soloist. . . .

• • •

"One of the brighter aspects in London's musical panorama is that of Impresario Harold Holt's return to something like his peace-time splendor. Most notable of his activities are his Beecham Sunday Concerts—although, to use a well-worn *cliche*, they are rather like Hamlet without the Prince of Denmark.

Cartoon by Edgar Allen, Jr.

"Could either of youse gents spare a tire?"

"On a recent Sunday Dr. Malcolm Sargent conducted the London Philharmonic Orchestra in Ireland's London Overture, which was somewhat overshadowed by Eva Turner, soprano, recovered from her recent indisposition and in good voice, in the closing scenes from Götterdämmerung. She sang with equal effect Puccini's In Questa Reggia. The orchestra did well in Elgar's Enigma variations and Sibelius's Symphony No. 1, in E minor.

• • •

"Like his namesake, Mr. Sidney Beer is not rationed. Under the auspices of Harold Holt, he is conducting the London Philharmonic Orchestra in a series of monthly Saturday afternoon concerts at the Albert Hall.

"The program on a recent afternoon comprised what British candy makers used to call, in preration days, 'mixed varieties.' The proceedings opened with Wagner's Faust Overture. Then came Eileen Joyce in the Shostakovich concerto for piano and orchestra.

"When I first heard this concerto, I had prepared myself for something ultra-modern and unusual as befits the leading composer of the Soviet Union. Actually, it is pleasing enough in its way, but conventional almost to the point of conservatism. In fact, one of the themes has an almost Mendelssohnian *rondo capriccioso* flavor. Miss Joyce played the work with polished fluency. The session concluded with Brahms' First Symphony. . . .

• • •

"It is now twenty-four hours later and I am back at the Albert Hall again for a Sunday afternoon concert. The hall is full and the audience is determined to be pleased—one of those for which every artist prays, which listens with all its might and main. Basil Cameron conducts the London Philharmonic Orchestra and the session opens with Borodin's Prince Igor overture (this is the second performance within eight days at this hall) followed by Dvorak's Scherzo Capriccioso. As soloist in Beethoven's Emperor, Pouishnoff's reading was too *precieux*—it lacked breadth, grandeur and simple directness.

"The proceedings close with Sibelius' Second Symphony. But as I was up all last night on voluntary A.R.P., like Lewis Carroll's Boogum, 'I softly and silently vanish away' at the interval to take my *'Otium cum dignitate'*—well,*'Otium'* anyway."

VARIATIONS

By Leonard Liebling

So far the professional musical circles have been sitting back and wondering how soon and how much the war is going to affect them. The press has published few strikingly patriotic moves on the part of our leading tonalists, except the playing or singing of The Star Spangled Banner. Actors and actresses, film stars, authors, comedians, jazz performers, Broadway composers, band leaders, all have come forward with entertainments and actual cash contributions for the Red Cross and other war agencies and units.

Our well-known concert and opera stars—American, English, Russian especially—certainly are no less anxious to help the great cause. Most have been busy during this rush part of their season, and probably overlooked the matter. Therefore the present hint to those who need it.

* * *

Alfred Wallenstein, now conducting the Los Angeles Philharmonic Orchestra, thinks that "enemy" music, if it is good, should not be banned from our symphony programs, and also that they should offer a larger proportion of gay works than during ordinary times. With that purpose he recently listed Morton Gould's American Symphonette No. 2 and Shostakovich's The Golden Age, and plans a stimulative Russian program for his concerts of January 22-23.

While in Los Angeles, Wallenstein will celebrate his thirtieth year as a member of the local musicians' union, which he joined when he was only twelve years old. He also became a member of the Los Angeles Philharmonic in 1919 when that organization was founded. "Wally," as he is known along New York's musical Rialto, is to return here in February, as guest conductor of the NBC Orchestra.

* * *

Mary Jane Moore of Brooklyn has become a professional mimic and dancer after having, as she says, auditioned in vain at the Metropolitan Opera as a coloratura soprano.

She includes in her routine, a burlesque of grand opera, with the travesty of a soprano reaching for a high C. "Those opera sopranos are so studied," Miss Moore declares, "and worry so much about getting into the correct position. They always back up as if they're going to do something enormous and then a wee, small note comes out. I burlesque that by backing up and throwing out my chest, act as though I were on the point of something terrific—and then I belch! For that part I always drink some beer or charged water just before I go on. Another thing I show is that at the Metropolitan you have to flutter your eyelids at just the right tempo. If you can't flutter them like windshield wipers, you can't get the job . . . And some of those voice teachers! I learned 'Je suis Titania' from Mignon in about a week, and some opera singers said that it couldn't be done as quickly as that. They said that wasn't the way you do it in opera. They explained that you study for eight or nine years and that the teacher then smiles approvingly and says, 'You're finally getting it. Only about a year now—' ".

* * *

Buffalo, N. Y.
December 21, 1941

Dear Variations:

I enjoyed greatly the Cincinnati Enquirer's announcement of the Chicago Opera Carmen cast, which you had in a recent issue.

However, I found equal enjoyment in your own magazine in the same issue on page 59 under the Birmingham news. May I quote from the article:

"The Birmingham Music Club will bring the Metropolitan Opera for 1 performance of La Traviata in April, complete with ballet, orchestra and chorus with Helen Jepson, Richard Crooks, Charles Kullman and John Charles Thomas singing the leading roles."

I am wondering whether or not Mr. Crooks or Mr. Kullman will change off as Alfredo in different acts, or is one of them to sing a smaller role?

With best wishes,

Sincerely yours,
WILLIAM NEILL

* * *

January 1, 1942

Dear Variations:

I am a great admirer of Marian Anderson, and notice that bill-boards announcing her appearances bear the following: "The Great American Singer." Were it not a nicer degree of veracity if the advertisements read: "A Great American Singer," "Great American Singer," "One of America's Great Singers," etc. Of course, if the bill-board publicity, folders, etc., of an artist of the calibre of Miss Anderson, simply said: "Soprano," "Contralto," or "Singer," the great American public would not get it at all—in such case, the artist might be the greatest of all times and epochs, but the great American public would not even suspect it, as no one would have told them.

'Twas ever thus!

GINVIR WERSCHEK.

* * *

T. L. M. informs: "In some article I read the other day that musical comedy was invented in England and developed in America. Is it not a fact, however, that the first musical comedies were the old Italian operas in the *buffa* style and the French in the *bouffe* manner, both dating from the early eighteenth century?"

The correspondent is right. The moderns claim too much in everything and give too little credit to their predecessors. For instance there is the matter of the much-discussed strip-tease alleged by American burlesque theaters to be their germinal idea about ten years ago. Not so. The strip-tease comes from grand opera, Richard Strauss' Salome, premiered 1905, in which the heroine ungarbs herself bit by bit. It is true that Fevrier, French composer, typically went his German *confrere* one better in the opera Monna Vanna (Paris, 1909) but that was not authentic strip-teasing, for when Monna visits the tent of Prinzivalle she goes there *au naturel* attired only in a cloak of her enveloping long hair.

The symphonic literature also antedates American burlesque and even grand opera in strip-teasing. Vincent d'Indy's Istar Variations for orchestra (1897) depict that lady divesting herself of her clothing in seven easy stages until she reaches the gates of the "immutable land."

And now that we are on the subject, we might as well go back to its very beginnings. The poem on which d'Indy based his composition derives from an ancient Babylonian legend!

* * *

On a recent Sunday afternoon I was listening to music on the radio, and tuned in suddenly from the WQXR recording of Mozart's Magic Flute to the WABC broadcast (Philharmonic) of Chavez' piano concerto. For a moment I thought that my radio had gone out of order.

* * *

Your chronicler is laid up with the prevailing grippe and the monotone wheezing in his respiration reminds him of the motto affixed by Schumann to his C major piano Fantasia.

* * *

Have you heard the new popular song whose refined text tells that everybody makes money out of Tchaikovsky's tunes except Tchaikovsky??

* * *

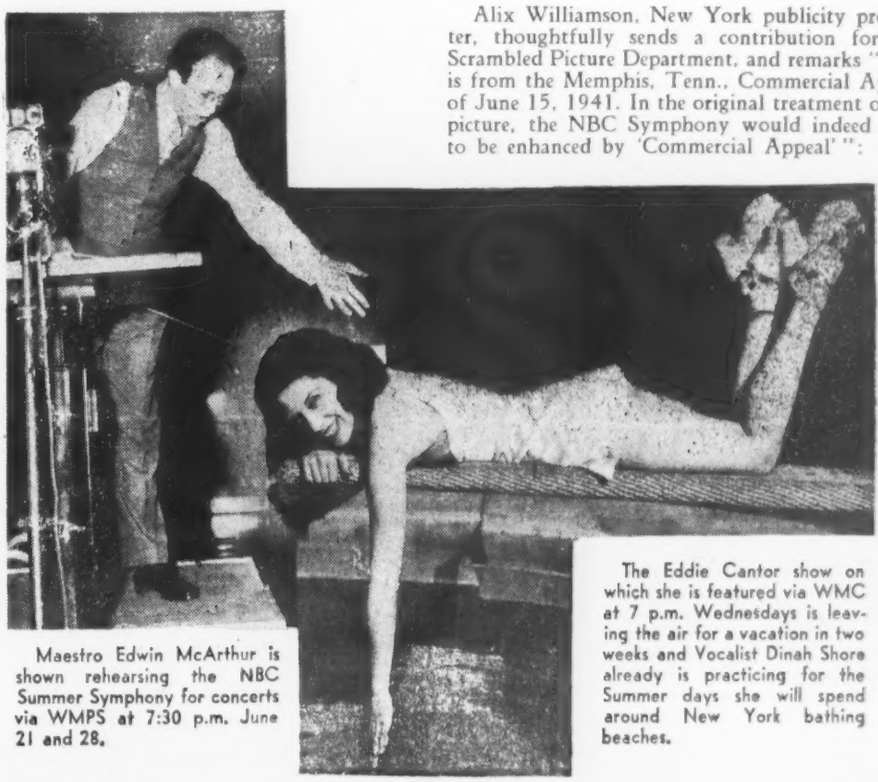
By the way, the opening of the Tchaikovsky Concerto is being violated horribly in some of the band and piano solo versions now current. The music is "popular" enough in the original. Why distort and vulgarize it? So far the great theme has been made into a fox-trot, waltz and jazz arrangements. Boogy-woogy is still to be heard from.

* * *

Hilde Somer, the very young pianist, told a New York Post interviewer, "Some critics praise me, and some say that I am not good. How can that be?" Later in life, Miss Somer may ask the same question again, but not quite so naively.

* * *

Alix Williamson, New York publicity promoter, thoughtfully sends a contribution for our Scrambled Picture Department, and remarks "This is from the Memphis, Tenn., Commercial Appeal of June 15, 1941. In the original treatment of the picture, the NBC Symphony would indeed seem to be enhanced by 'Commercial Appeal' ":



Maestro Edwin McArthur is shown rehearsing the NBC Summer Symphony for concerts via WMPS at 7:30 p.m. June 21 and 28.

The Eddie Cantor show on which she is featured via WMC at 7 p.m. Wednesdays is leaving the air for a vacation in two weeks and Vocalist Dinah Shore already is practicing for the Summer days she will spend around New York bathing beaches.

Simon's chariot of fire may be considerably hampered in the next few aeons, what with all these new regulations about oil, tires and such.

Since it is in this equipage that he is enabled to whizz from Coral Gables to Canarsie, gathering succulent tidbits of gossip, you dear people will have to bear with him if his rumors are a bit delayed. . . .

Take that Columbia Concerts party, f'r instance. . . . Simon is still hoping to give you the palpitant details next issue.

By that time positively *everybody* will have recovered.

* * *

The Busoni Memorial concert by the New York Philharmonic-Symphony Society on Dec. 28 not only presented Joseph Szigeti, Dimitri Mitropoulos and Egon Petri as disciples of the master but brought many other of his admirers among the audience.

Noted among those listening were Mr. and Mrs. Franz Werfel, Bela Bartok, the Rudolf Serkins, Bruno Eisner, Isidor Philipp, Otto Klemperer, Alexander Borovsky, Frieder Weissmann, Samuel Barlow, Eugene List, Michael Zadora and the painters, Maximilian Mopp and Prof. Spiro. Raffaelo Busoni, son of the composer, also heard the tribute.

* * *

Patriotic Gladys Swarthout and Frank Chapman found a novel way this year of combining their holiday greetings with a demonstration of their cooperation with Uncle Sam in his war activities. The native songbirds, always active in benefit programs, sent their friends a Christmas folder. After reading the Yuletide greeting, the recipient opened the folder to find inside a 25-cent Defense Savings Stamp with plenty of room for others to be affixed.

Incidentally, Christmas was again a dual observance for Gladys. In addition to celebrating the festivities of the season, the Met's glamorous diva observed her birthday. Santa certainly was good to Frank as well as to Mr. and Mrs. Swarthout, says Simon.

Dorothy McVitty Wins Scholarship for University

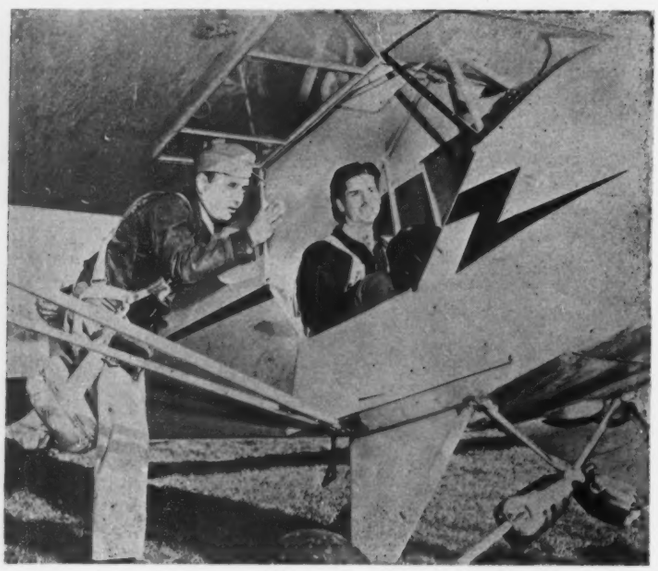
CHICAGO.—Dorothy McVitty, member of Chi Chapter of Delta Omicron at Ohio State University, won a $4,000 scholarship for her school's music department by being named America's foremost singing co-ed in the competition conducted by Phil Spitalny's Hour of Charm program.

The scholarship will be known as the General Electric-Dorothy McVitty Scholarship and the proceeds from investing the amount will be used to aid a girl student at the school. Miss McVitty, for the past three years soloist at the University Methodist Church, Columbus, won $1,000 when she was named one of the three finalists in the contest.

The thirty-second anniversary of the founding of Delta Omicron was celebrated by Cincinnati chapters with a musicale at the home of Mrs. Carl Bassler in that city. Representatives of three chapters who participated in the program were Vera Guckenberger, Mary Guethlein, Grace Woodruff, Margaret McClure Stitt, Elizabeth Pugh, Mildred Hurdle, Lucinda Hess and Alma Wright, past national president.

Naomi Cook, of the Chicago Opera, was soloist at the dinner of the Chicago Indiana Society. Will Hays was guest of honor.

Ida Morton Ross, pianist, was soloist recently with the Houston, Tex., Symphony, playing the first movement of Saint-Saens' second concerto. She has given a number of concerts recently in the Southwest.



STEPHAN HERO INSPECTS PLANE

at aviation field in Dayton, O. The violinist, who has flown extensively, is being shown the model by Jerry Johnson.

I See That

Amparo Navarro, pianist, following her Town Hall, New York, recital tonight (Jan. 20) will tour under the management of Annie Friedberg.

* * *

Samuel Baldwin, a Guild founder, was a guest of honor at the annual Eleventh Night dinner-frolic of the American Guild of Organists on Jan. 5. The Rev. Dr. Ralph W. Sockman spoke. Dr. Warner M. Hawkins is warden of the Guild. Harold Heeremans, of the faculty of New York University, was in charge of arrangements.

* * *

Norman Carol, violinist, was soloist with the Pennsylvania Symphony on Jan. 4 in Irvine Auditorium, Philadelphia.

* * *

Eleanor Berger, mezzo-soprano, was heard in Steinway Hall on Jan. 13 for the Tau Alpha Scholarship Fund. Miss Berger sang at the recent concert of the New Collegium Musicum and appeared for the Clio Club at the Hotel Astor and the Daughters of Virginia at the Waldorf-Astoria as a member of the Symphony Trio which also included Zella Gentry, soprano and Beatrice MacCue, alto.

* * *

Maria Shacko, soprano, has during the past month appeared on radio station WWRL and on NBC television hour. Over WWRL she sang three Brahms songs, Dr. Otto Klemperer accompanied.

Philadelphia Brahms Fete to be Held Feb. 27-March 7

PHILADELPHIA. — The Philadelphia Brahms Festival will be conducted in the Academy of Music from Feb. 27 to March 7. In addition to the Philadelphia Orchestra, Eugene Ormandy conducting and Efrem Zimbalist, violinist, soloist, the Civic Symphony under Guglielmo Sabatini with Karl Zapf, pianist as soloist and the Budapest and Perole string quartets will be heard. Elisabeth Schumann, soprano, Ruth Kisch-Arndt, contralto, Alexander Kipnis, Metropolitan Opera bass, the Brahms Festival Chorus under Dr. James Allan Dash and with Rose Bampton, and Igor Gorin as soloists will participate. University of Pennsylvania choral groups and the Academy of Vocal Arts will combine in the final program with Harl McDonald and Vernon Hammond as conductors.

Institute of Musical Art Marks 37th Anniversary

The thirty-seventh anniversary concert of the Institute of Musical Art of the Juilliard School on Jan. 16 presented the Musical Art Quartet. Sascha Jacobson, first violinist of the ensemble, is a graduate of the Institute. Other members were Paul Bernard, second violin, William Hymanson, viola and Marie Romaet-Rosanoff, cello.

Dr. Frank Damrosch founded the Institute in 1905 with the financial support of James Loeb who gave an initial endowment of $500,000 in memory of his mother, Mrs. Betty Loeb, a lover of chamber music. It was agreed that on each anniversary a chamber music program would be presented.

Works of Schumann and Debussy were played this year.

Pupils of the ensemble classes of Rudolph Gruen gave a recital at the Institute on Jan. 15. Another is scheduled for Jan. 21.

William Horne in Concerts

William Horne, young American tenor and Naumburg Foundation winner, appeared recently at the Civic Community Concert in Bay Shore, L. I. He has been heard at the White House; with the NBC Symphony under Toscanini; the Havana Symphony, Freccia conducting; at the Radio City Music Hall under the baton of Erno Rapee; and in Beethoven's Ninth Symphony with Leopold Stokowski conducting the NBS Symphony.

KATHLEEN DAVISON

Kathleen Davison Active in Des Moines Music

DES MOINES, IA.—Kathleen Davison is one of the very active musicians in this city. She is National Second Vice-President and Director of Extension of Sigma Alpha Iota and president of the National Committee for Music Appreciation. Her local activities include serving as an officer in the Des Moines Civic Music Association and as president of the Drake Civic Symphony Association, which has grown from 500 subscribers to a membership of 2,000 in three years.

Mrs. Davison was chairman of the first subscription committee for the orchestra, later became chairman of the Executive Committee and was elected president on incorporation of the association a few years ago. The orchestra of 90 musicians combines students of Drake University and the civic organization in Des Moines, professional and amateur.

Sigma Alpha Iota Musicale Presented at Conferences

Members of Sigma Alpha Iota sponsored a musicale for members and guests at the recent National Panhellenic Congress and National Interfraternity Conference at their New York annual meetings. Mrs. C M. Sale, national executive secretary of S.A.I., was named president of the Panhellenic Association during the session.

Carol Finch, president of Alpha Theta Chapter, arranged the program which was given by Eugenia Limberg, violinist, member of Iota Chapter, and Phi Beta Kappa; Harriet Harding, cellist, of Gamma Chapter and Kappa Alpha Theta; Myra Gaynor, pianist, vice president of Alpha Theta Chapter, and Roma Swarthout, mezzo-soprano, New York voice teacher and radio artist.

Eloise Davison, Sigma Kappa Chapter, assistant director of the Office of Civilian Defense, in charge of group activities, spoke at the Panhellenic conference and urged career women to place their qualifications at the service of the OCD.

Jean Dickenson, soprano, of Sigma Upsilon Chapter, was honored recently by being named to chapter honorary membership.

Sigma Alpha Iota was officially represented at the annual meeting of the Music Teachers National Association in Minenapolis, Dec. 27-29 by Mrs. Edwina Fowler, Theta Province president and member of the faculty at Kansas State Teachers College; and Mrs. Fred N. Wilson, national chaplain. A fraternity luncheon was held on Dec. 27.

Organist Weds Giorni's Daughter

Andrew Tietjen, organist at the Chapel of the Intercession of Trinity Parish, New York, and Yolanda Elisa Giorni, daughter of the late composer-pianist, Aurelio Giorni, were married in New York on Dec. 27.

Kiepura Combines Patriotic Work for Poland with Musical Tours

After spending the holidays at his home in Beverly Hills, Calif., preparing for his Eastern tour, Jan Kiepura, Polish tenor, left the Coast for New York, where he sings at Town Hall on Jan. 31, assisted at the piano by Otto Herz.

Fond of the folk music of his native country, Kiepura was among the first singers to include such numbers on his concert programs. There were the folk songs his grandmother sang to him in childhood as well as those of the peasant, of the workman singing at his task. Kiepura himself wrote the musical arrangements of these numbers although they have not been published.

Two of the Kiepura vocal adaptations were programmed extensively by him on his 1941 concert tour—Wieniawski's Polish Dance for violin and Prayer for Poland's Freedom, based on Chopin's Raindrop Prelude. Both of these songs will be heard at the New York recital.

Kiepura inaugurated his season with a recital at the Hollywood Bowl. Then came two months of touring which included seven transcontinental flights from the Pacific Coast to the Eastern seaboard and from Canada to Latin America. Among his numerous concerts were four in Mexico's Palacio de Bellas Artes, one of which was a joint program with his wife, Martha Eggerth, motion picture actress under contract with MGM. There also were appearances with the Chicago Opera, during which time he spent 20 hours in the air in order to fulfill concert dates in Winnipeg and on the Northwest Canadian coast.

JAN KIEPURA, tenor, and his wife, MARTHA EGGERTH, soprano

Member of Polish Legion

Caught on an opera tour in France during the outbreak of the present war, Kiepura enlisted as one of the first volunteers in the Polish Legion. Demobolized after the fall of Warsaw, the exiled Polish Government ordered him to continue serving his country by appearing in benefit concerts in the United States, Canada, Central America, Cuba and Brazil. The tenor has appeared on forty such programs, which have grossed more than $100,000. Kiepura also has assisted Polish and Jewish refugees and conferred about them with President Vargas and Foreign Minister Aranha of Brazil, President Battista of Cuba and recently with officials of the Mexican government.

G. N.

CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

TUESDAY, JAN. 20

Efrem Zimbalist, violinist, Carnegie Hall (E)
Amparo Navarro, pianist, Town Hall (E)
Helen Airoff, violinist, Vivian Rivkin, pianist, Barbizon Recital Hall (E)

WEDNESDAY, JAN. 21

Jose Iturbi, pianist (Town Hall Endowment Series), Town Hall (E)

THURSDAY, JAN. 22

Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, JAN. 23

Philharmonic-Symphony Society, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)
Pierre Luboshutz and Genia Nemenoff, duo-pianists, Town Hall (E)
Gdal Saleski, cellist, Edna Bockstein, pianist, Carnegie Chamber Music Hall (E)

SATURDAY, JAN. 24

National Orchestral Association, Carnegie Hall (A)
Robert Shilton, baritone, Town Hall (A)

SUNDAY, JAN. 25

Philharmonic-Symphony Society, Carnegie Hall (A)
New York City-WPA Orchestra, Carnegie Hall (E)
Dalies Frantz, pianist, Town Hall (A)
New Friends of Music (Artur Schnabel, pianist), Town Hall (5:30)
Richard Baldwin, pianist, Town Hall (E)

MONDAY, JAN. 26

Yehudi Menuhin, violinist, Carnegie Hall (E)
Lura Stover, soprano, Town Hall (A)

TUESDAY, JAN. 27

Lily Pons, soprano, Carnegie Hall (E)
New York Madrigal Society—Debut Award Recital—Mari Harding, pianist, Joseph Victor Laderoute, tenor, Town Hall (A)
Dessoff Chorus, Paul Boepple, conductor, Town Hall (E)
Miriam Young, soprano, Roger White, baritone, Barbizon Recital Hall (E)

WEDNESDAY, JAN. 28

Heida Hermann, pianist, Town Hall (E)
Harriet Stempel, pianist, Carnegie Chamber Music Hall (E)

THURSDAY, JAN. 29

Philharmonic-Symphony Society, Carnegie Hall (E)
Helen Alexander, pianist, Carnegie Chamber Music Hall (E)
Fritz Krueger, tenor, Barbizon-Plaza Concert Hall (E)

FRIDAY, JAN. 30

Philharmonic-Symphony Society, Carnegie Hall (A)
Vladimir Horowitz, pianist, Carnegie Hall (E)
Figueroa String and Piano Quintet, auspices: The Puerto Rican Government, Town Hall (E)

SATURDAY, JAN. 31

Maria Therese, dancer, Carnegie Hall (E)
Jan Kiepura, tenor, Town Hall (A)
Municipal Opera Association, Carnegie Chamber Music Hall (E)

SUNDAY, FEB. 1

Philharmonic-Symphony Society, Carnegie Hall (A)
Stuart Gracey, baritone, Town Hall (A)
New Friends of Music (Artur Schnabel, pianist) Town Hall (5:30)
New York City-WPA Orchestra, Carnegie Hall (E)
Elizabeth Wysor, contralto, Town Hall (E)
Ruth Lipscomb, pianist, Carnegie Chamber Music Hall (A)
Recital by students of Viscardo Stefanelli, Carnegie Chamber Music Hall (E)

MONDAY, FEB. 2

Bach Circle of New York—Bach Circle Orchestra, Robert Hufstader, conductor, soloists: Yella Pessl, harpsichord, Janos Scholz, viola da gamba, John Wummer, flute, and Harry Friedman, violin, Town Hall (E)
Orchestrette of New York, Frederique Petrides, conductor, Carnegie Chamber Music Hall (E)

TUESDAY, FEB. 3

Dusolina Giannini, soprano, and Ezio Pinza, bass, Carnegie Hall (E)
Roman Totenberg, violinist, Town Hall (E)
Margaret MacDonald, soprano, and Edgar Mills, baritone, Barbizon Recital Hall (E)

WEDNESDAY, FEB. 4

Margaret Speaks, soprano, Town Hall (E)
Vivienne Simon, soprano, Carnegie Chamber Music Hall (E)

THURSDAY, FEB. 5

Philharmonic-Symphony Society, Carnegie Hall (E)
Maria Maximovitch, soprano, Carnegie Chamber Music Hall (M)
Edward Vito, harpist, Town Hall (E)

FRIDAY, FEB. 6

Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, FEB. 7

Gerald Tracy, pianist, Town Hall (A)
Alexander Brailowsky, pianist, Carnegie Hall (A)
Francis Flanagan, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, FEB. 8

Philharmonic-Symphony Society, Carnegie Hall (A)
Shirley Fischler, violinist, Carnegie Chamber Music Hall (A)
New Friends of Music (Artur Schnabel, pianist) Town Hall (5:30)
Anton Rovinsky, pianist, Town Hall (E)
New York City-WPA Orchestra, Carnegie Hall (E)
Kurt Engel, pianist, Carnegie Chamber Music Hall (E)

MONDAY, FEB. 9

Doda Conrad, basso, Miecio Horszowski, pianist, Town Hall (E)
A Cappella Choir of Capital University (Columbus, O.), Carnegie Hall (E)
10th Annual recital of the Thomas Negro Composers's Study Group, Carnegie Chamber Music Hall (E)

TUESDAY, FEB. 10

Louise Doschek, pianist, Town Hall (A)
Signe Sandstrom, cellist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)
Mary Frances Ryan, pianist, Steinway Hall (E)
Dorothy Ortan, soprano, Harry Shub, violinist, Barbizon Recital Hall (E)

WEDNESDAY, FEB. 11

Grace Moore, soprano (Town Hall Endowment Series) Town Hall (E)
Vytautas Bacevicius, composer-pianist, Carnegie Hall (E)
Arnold Eidus, violinist, Carnegie Chamber Music Hall (E)

THURSDAY, FEB. 12

Maria Maximovitch, soprano, Carnegie Chamber Music Hall (M)
Philharmonic-Symphony Society, Carnegie Hall (E)
Municipal Opera Association, Carnegie Chamber Music Hall (E)

FRIDAY, FEB. 13

Philharmonic-Symphony Society, Carnegie Hall (A)
Boston Symphony, Carnegie Hall (E)
Emanuel Vardi, violist, Town Hall (E)
Nathan Hieger, violinist, Carnegie Chamber Music Hall (E)

SATURDAY, FEB. 14

Boston Symphony, Carnegie Hall (A)
Rey De La Torre, guitarist, Auspices Asociacion Cultural Inter-Americana, Town Hall (A)
Second Festival of Jewish Arts, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, FEB. 15

Philharmonic-Symphony Society, Carnegie Hall (A)
Maude Runyan, mezzo-soprano, Town Hall (A)
New Friends of Music (Budapest Quartet), Town Hall (5:30)
Yale Glee Club and Jane Pickens, soprano, Town Hall (E)
New York City-WPA Orchestra, Carnegie Hall (E)
Peggy V. Taylor, dancer, Carnegie Chamber Music Hall (E)

MONDAY, FEB. 16

National Orchestral Association, Carnegie Hall (E)
Hinda Barnett and George Robert, sonata recital, Carnegie Chamber Music Hall (E)
Stanley Need, pianist, Town Hall (E)

TUESDAY, FEB. 17

Sylvia Smith, pianist, Town Hall (E)
Nathan Milstein, violinist, Carnegie Hall (E)
Marie Powers, contralto, Frederick Schweppe, tenor, Barbizon Recital Hall (E)

WEDNESDAY, FEB. 18

Yehudi Menuhin, violinist, Carnegie Hall (E)
Alfred Mirovitch, pianist, Town Hall (E)

THURSDAY, FEB. 19

Margaret Clark Hall, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Eugene Marki, violinist, Carnegie Chamber Music Hall (E)

FRIDAY, FEB. 20

Camilla Wicks, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
Alexander Borovsky, pianist, Carnegie Hall (E)
Bella Reine, dance mime, Carnegie Chamber Music Hall (E)

Morley-Gearhart Piano Duo on Haensel & Jones List

Virginia Morley and Livingston Gearhart, American duo-pianists have been added to the list of artists under the management of Haensel & Jones Division of Columbia Concerts, Inc. Beginning their joint career in Europe, they were heard in Paris, Lyons, Zurich, Berne, Fontainebleau and Brussels and returned to the United States in 1939 when the war interrupted their tour. The duo have been heard in a tour to the Pacific Coast including appearances in San Francisco and Seattle with their New York debut made in 1940. Their current itinerary includes appearances in Hollywood and Tallahassee, Fla. and 25 cities on the Coast among them San Francisco, Seattle, Portland, San Diego, Pasadena and Reno.

John Warren Erb Leads Symphonic Orchestral Concert

Dr. John Warren Erb conducted the Symphonic Orchestra Society on Dec. 19 in the auditorium of the School of Education building of New York University. Ruth Strassman, pianist, was soloist in a movement from Tchaikovsky's first concerto in B minor and Seymour Benstock, cellist, was heard in two solos by Fauré and Saint-Säens. Dr. Erb also played his own tone poem for strings, A Greek Christmas; the prelude to Hansel and Gretel and the Allegro from Edgar Stillman Kelley's New England Symphony.

Josef Wagner Is Soloist with Pennsylvania Symphony

Josef Wagner played Beethoven's Emperor Concerto on Dec. 21 in Philadelphia with the Pennsylvania Symphony Orchestra, Guglielmo Sabatini, conductor. As solo numbers, Mr. Wagner presented his own chorale-prelude on A Mighty Fortress is Our God and his Op. 19 Sonatina.

Last month he was heard in recitals in Lima, O., and Irwin, Penna. Mr. Wagner continued his series of House Concerts on Dec. 27 and 28 by playing works by Scarlatti, Bach, Beethoven, Respighi, Rachmaninoff and Chopin. He is to appear in cities in New Jersey in the Spring. Mr. Wagner continues his teaching in his studios in New York, Amityville, L. I., and as a member of the Ralph Wolfe Conservatory, New Rochelle, N. Y.

Robert Korst to Open Studio in New York

Robert Korst, singing teacher and former operatic artist, whose artist-pupil Elizabeth Wysor was heard recently as Azucena with the Chicago Opera, has established a New York studio. Mr. Korst taught many operatic singers abroad and also earned the endorsement of Bruno Walter for his work. Among his students are Martha Eggerth, Gitta Alpar, Margareth Baumer, Helena Mara, Hubert Marischka, Josef Rodin and Vicki Chase heard with opera companies abroad and in this country.

Mr. Korst has relinquished the direction of the vocal department at the College of Music, Cincinnati, which he held for eight years, to establish his New York studio.

Balokovic Hailed at Youngstown Appearance

YOUNGSTOWN.—Zlatko Balokovic, violinist, gave a magnificent performance when he appeared as soloist with the Youngstown Symphony Orchestra on Dec. 18. He was heard in the Brahms D major concerto. Wieniawski's Scherzo Tarantelle and the Bach-Wilhelmj Air on the G string. Mr. Balokovic dazzled the audience with his virtuosity but at the same time his musicianship was set forth especially in the Brahms.

Michael Ficocelli conducted the orchestra in able support of the soloist. His reading of Smetana's Moldau was particularly noteworthy. Herbert's American Fantasy and the prelude to Humperdinck's Hansel and Gretel were the other program numbers which were applauded by a near capacity audience.

Carmine Ficocelli, who divides the conducting with his brother will conduct the Jan. 29 concert when the Rayen A Cappella Choir of high school students will participate. The choir has won many awards in competitions throughout the state.

W. M. N.

BOSTON: Strauss' Domestic Symphony and Works by Britten and Harris Are Heard

By MICHEL GIBSON

BOSTON.—The Boston Symphony Orchestra, with Richard Burgin on the podium and Jesús María Sanroma, pianist, as soloist, on Dec. 19 played the Portsmouth Point Overture by Walton, the Concerto for Piano No. 5 by Beethoven, and the Symphonia Domestica of Strauss.

Exchanging the role of concertmaster for that of conductor, Burgin demonstrated his impressive directing abilities and provided an entertaining evening for the usual Saturday night crowd. The Walton overture, with its clever use of familiar nautical tunes, was a jaunty piece, with a salty tang to it that made a fine curtain-raiser.

We had been promised Hanson's Symphony No. 3, but at the last moment the Musicians' Union prevented the composer from conducting it. At the eleventh hour, Mr. Sanroma saved the day with an exemplary reading of the Beethoven concerto—a performance replete with technical precision, sound musicianship and effective style.

ANTONIO BROSA,
Spanish violinist, appeared as soloist with the Boston Symphony Orchestra, Serge Koussevitzky conducting, Dec. 5 and 8, playing the Mozart D major Concerto.

Burgin's interpretation of the turgid family symphony (what a tiresome domesticity!) was commendable, and I dare say he extracted, with the hearty collaboration of his men, all the broad and heavy humor with which the Strauss work abounds.

Koussevitzky Sponsors Americans

Returning to the podium after a brief absence, Koussevitzky on Dec. 26 opened the tenth concert of the regular series with Deems Taylor's charmingly tuneful suite, Through the Looking-glass—a mirror which evidently reflects the composer's impressive knowledge of orchestration and appreciation for pleasant themes.

Aaron Copland's Quiet City (would that it had been inaudible!) was notable chiefly for the superlative playing of Georges Mayer, trumpet, and Louis Speyer, English horn—all this in spite of Koussevitzky's lavish care on a score which hardly seemed worth so much effort.

The same might be said of the Roy Harris Third Symphony, which, notwithstanding obviously skillful workmanship and developments, failed to rouse this reviewer's appreciation. Mr. Harris, present at the seance, shared his fine success with conductor and orchestra.

In the oft-discussed Shostakovitch Symphony No. 5, Koussevitzky and his men gave their all, building a tonal structure which made the Russian's work sound better than it probably is, and won ringing plaudits from the sold-out house.

The Boston Symphony, Koussevitzky, conductor, had Alexander Borovsky, pianist, as violinist on Jan. 3. The Sinfonia da Requiem by Benjamin Britten and the Concerto Grosso for chamber orchestra by Martinu companioned the Piano Concerto in B flat minor and Overture "1812" of Tchaikovsky.

Britten's symphony, a first performance at these concerts, received every consideration from Koussevitzky. It is a work of considerable proportions, doleful to a degree, and despite its title, is more emotional than liturgical. The composer was on hand to receive the hearty applause of the crowds in attendance.

Martinu's chamber concerto enjoyed the same success it had at a previous seance this season—a success which the work merits and which Koussevitzky makes possible with his keenly appreciative reading. Pianists Sanroma and Zighera made their parts outstanding.

The highlight of the program was Borovsky's memorable playing of the Tchaikovsky concerto. With deft, sure touch, he revealed the concerto's many-sided beauties, made the slow movement throb and sparkle in turn, and infused a controlled *brio* into the finale. He was repeatedly recalled.

In the Overture "1812" Koussevitzky and his men fired the audience to such a degree that it rose to applaud. Indeed, were it possible to settle military disputes with music, Koussevitzky has already announced a brilliant victory for Russia in the present Russo-German campaign!

Longy School Concert

The 81st Faculty Concert by the Longy School of Music was given on Dec. 15 at Paine Hall. Soloists were Erwin Bodky, harpsichord; Walter Knight, flute; Harry Kobialka, violin; Gerard Haft, cello; Wilder Schmalz, oboe. Rare old-time works presented were: Trio in C major, for flute, violin and continuo by Dall 'Abaco; Toccata in E minor by Wechmann; Variations on a Belgian Folksong by Scheidt; Fantasy and Fugue in D minor of Bach; Trio in A major, for flute, oboe and continuo by Handel; Selections from the Two-and-Three-part Inventions by Bach, and Concerto No. 3, for violin, cello, and harpsichord by Rameau.

A capacity audience turned out to hear this attractive list in which the music *per se* was of more interest than the way it was performed. The success of the evening was due Erwin Bodky, whose expert readings of both solo and concerted numbers were highly commendable. His playing of the Bach Inventions on the clavichord was a revelation in tone color and nicety of phrasing. The congregation was warmly appreciative, recalling the artists throughout the program.

Arthur Fiedler to Wed Ellen Bottomley

BOSTON.—Arthur P. Fiedler, conductor of the Pops series of the Boston Symphony Orchestra, and Ellen M. Bottomley at City Hall on Jan. 3, filed notice of intent to wed.

Milhaud in Triple Role with St. Louis Symphony

ST. LOUIS.—Darius Milhaud appeared in the triple role of composer, pianist and conductor on Jan. 9 and 10 with the St. Louis Symphony in Municipal Auditorium. Soloist in his second piano concerto, Milhaud conducted his own symphony. Both works were given local premieres. Vladimir Golschmann, regular conductor, led Mozart's G minor symphony and other works of this composer in commemoration of the 150th anniversary of his death.

Constance Hope Employees End Strike

In a joint statement, the Employees of Constance Hope Associates, Inc., of the American Advertising Guild, and Miss Hope as president of Constance Hope Associates, Inc., declared that "a mutually satisfactory settlement of the dispute" between them has been made and the strike called off on Dec. 22.

Figueroa Quintet Debut to be Sponsored by Puerto Rico Officials

Under the sponsorship of the Puerto Rico government, the Figueroa String and Piano Quintet makes its Town Hall, New York, debut on Jan. 30.

The family of Don Jesus Figueroa, a noted composer and conductor, comprises five sons and three daughters, all accomplished musicians who studied with Cortot, Thibaud, Enesco, Alexanian, Maas and the late Henri Ern.

Jose, Narciso and Kachiro, eldest of the brothers, were graduated with honors from conservatories of Madrid and Paris and have played in Europe and South America. When Guillermo and Rafael were graduated from the Ecole Normale in Paris, they participated in a concert with their brothers and, at the suggestion of Cortot, formed a quintet.

The ensemble last summer gave 18 broadcasts over WKAQ, Puerto Rico short-wave station of CBS, and was heard in South America and this country.

METROPOLITAN MUSICAL BUREAU, INC.
Division
Columbia Concerts, Inc.
113 W. 57th St., New York
Among 1941-42 Attractions are:

JUSSI BJOERLING
TENOR

GEN. PLATOFF DON COSSACK
RUSSIAN MALE CHORUS
NICOLAS KOSTRUKOFF, Conductor

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Metropolitan Opera Association

Carmalita Maracci
& DANCE GROUP
COAST-TO-COAST TOUR

MELCHIOR
HEROIC TENOR—METROPOLITAN OPERA

GRACE MOORE
RADIO and CONCERT

PAUL ROBESON
THE GREAT NEGRO SINGER
Lawrence Brown at the piano

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST

MARION TALLEY
SOPRANO

TrappFamilySingers
"A JOYOUS A CAPPELLA GROUP"

VRONSKY & BABIN
PREMIER DUO-PIANISTS

Steinway Pianos Used

CONCERT MANAGEMENT
ARTHUR JUDSON, INC.
Division
Columbia Concerts, Inc.
Includes for Season 1941-1942

BARTLETT and ROBERTSON
DUO-PIANISTS

HILDA BURKE
Soprano—METROPOLITAN OPERA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ADOLF BUSCH and RUDOLF SERKIN
Joint Recitals—Sonata Recitals
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ZINO FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ANNA KASKAS
CONTRALTO — METROPOLITAN OPERA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

FRITZ MAHLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

JOSEPH SCHUSTER
CELLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Paul Stassévitch
CONDUCTOR—VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

RISË STEVENS
MEZZO-SOPRANO
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

GEORGE SZELL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Philadelphia Scene of 14th Festival of Ancient Music

PHILADELPHIA.—The 14th annual festival of the American Society of Ancient Instruments, Ben Stad founder and director, took place in the ballroom of the Ritz-Carlton Hotel, on two days, with large audiences in attendance. The members of the ensemble are Jo Brodo, pardessus de viole; Josef Smit, viola da gamba; Ben Stad, viola d'amour; Maurice Stad, basse de viole; and Flora Stad, harpsichord. The Renaissance Singers, James Fleetwood director, opened each concert with a chorale, beautifully sung.

For the first concert Yves Tinayre, baritone, was soloist in the first American performance of a church cantata for Pentecost by Telemann; Grossi's aria, Currite pastores; and a motet, Sacra per lo Sancto Spirito, by Colonna. Mr. Tinayre, a specialist in music of this period, gave as encores two 13th century numbers without accompaniment. Finely performed by the ensemble were a Sinfonia Da Chiesa by Manfredini from Mr. Tinayre's collection, a Purcell Suite, The Carman's Whistle by Byrd, and Bach's Brandenburg, Concerto No. 3.

On Thursday afternoon, a young people's concert was given with all the performers in 18th century costume, and Maurice Ben Stad successfully acting as commentator. Julea Stad played a harpsichord concerto by Dittersdorf, with skill and artistry, John Meredith Langstaff, baritone, sang English folksongs and ballads. Carol Florence Rosenweig, pardessus de viole, and Fred Stad, viola da gamba, with Miss Stad played an Air by Purcell and Bourée-Menuett by Hasse. A demonstration of the viols and harpsichord was given by the performers. The last number was the Don Quichotte Suite by Telemann.

For the final concert, the ensemble had the assistance of Florence Rosensweig, pardessus de viole, and Gordon Kahn, viola d'amour, Ruth Kisch-Arndt, contralto, was the soloist in a Bach aria, six English tunes, and songs of various periods. The ensemble played The Shepherd's Lottery by Boyce, a Bach concerto and Sinfonia, and a Concerto Grosso by Handel. Mrs. Stad performed a Bach concerto with the artistry for which she is known. These festivals are one of the most delightful and unique offerings of the season, and have steadily grown in popularity.

Beecham and Humby Hailed

Sir Thomas Beecham again scored a great success, when he conducted the Philadelphia Orchestra for the second week. His reading of the Beethoven Fourth symphony was a delight. Other numbers were his own transcription of the Handel suite, The Origin of Design, beautifully done. A novelty was Horace Johnson's Streets of Florence, definitely descriptive and pleasing. The Debussy Cortege and Air de Danse, and the Overture to Prince Igor of Borodin, were given equally fine interpretations. The soloist was the English pianist, Betty Humby, who played the Delius Concerto in C minor, in one movement. Miss Humby revealed a technic clear and comprehensive, with a fine, singing tone.

After an absence of several weeks, Eugene Ormandy returned to the conductor's stand for the concerts of Dec. 12 and 13, with Dorothy Maynor appearing as soloist. The concert opened with Mr. Ormandy's new transcription of an Andante from a Handel Sonata da Camera, favorably received. White Nights, by Bonner, is a vague work, following a paragraph from Walter Pater. It was effective, in its carrying out of the mood of the text. The Sibelius Second Symphony was the final orchestral number. Miss Maynor sang arias of Mozart, Handel, and Beethoven, all well done, and was recalled many times.

The Philadelphia Orchestra gave its second Concert for Youth of this season, on Dec. 10, before the usual noisy throng. The orchestral numbers were the Bach-Ormandy Toccata, Adagio and Fugue in C major, the Beethoven Fifth Symphony, and Roy Harris' Three Pieces for Orchestra, all finely done. Thomas Brockman was the youthful soloist, in Dohnanyi's Variations on a Nursery Air, for orchestra and piano obbligato, played with thorough understanding and excellent technic. He added an encore by Granados. The stage was decorated with Christmas scenes from various countries.

The Philadelphia La Scala Opera Company, Francesco Pelosi general manager, gave one of the finest performances of Verdi's Rigoletto, on Dec. 11, heard here in a long time. All the voices were excellent, and the acting was equally fine. Hilde Reggiani as Gilda, scored a tremendous success with the Caro Nome aria, and offered an emotional conception of the role. Bruno Landi as the Duke drew prolonged applause for his fine arias. Giovanni De Surra gave a superb delineation of Rigoletto, singing with a voice of beautiful quality. Maddalena and Sparafucile were exceptionally well sung and acted by Renée Norton and Nino Ruisi. Others appearing to good advantage were Philip Bond, Virginia Blaire, Elise Rothwell, Ralph Cavallucci, Francesco Curci, Blakely Ritter, Marie Dougherty and Theodore Czerwunski. Giuseppe Bamboschek did a fine piece of conducting, and the stage direction under Benjamin Altieri was excellently managed. The ballet, under William Sena, did pleasing work in the first act.

Giannini and Pinza Sing

The second in the Philadelphia All Star Concert Series, Emma Feldman, manager, was given by Dusolina Giannini and Ezio Pinza. Mr. Pinza was heard in songs of Mozart, Torelli, Sarti, Scarlatti, Schubert, Schumann, Cimara and Respighi, his marvellous bass ringing out. Miss Giannini, a Philadelphian originally, was also warmly received, in songs of Schubert, Brahms, Griffes, Watts, and Vittorio Giannini. Both were generous with encores. The duets, well done, elicited great applause. Accompanists were Edwin McArthur for Miss Giannini and Fritz Kitzinger for Mr. Pinza.

The Orchestra of The New Center of Music, Joseph Levine conductor, presented its first concert of the second season in Town Hall, before a good-sized audience. This young orchestra maintained the high standard set last year in works of Handel, Copland, Hovey and Block. William Kapell, pianist was heard as soloist in the Beethoven concerto, No. 2, in B flat major. His technic is excellent, and his tone ample and of good quality. He received a vociferous ovation.

Josef Wagner in 2 Roles

Josef Wagner, pianist and composer, soloist with the Pennsylvania WPA Symphony Orchestra at Irvine Auditorium, played the "Emperor" Concerto by Beethoven with admirable technic and sensitive understanding. The orchestra, conducted by Guglielmo Sabatini, gave him excellent support. Mr. Wagner was heard in two of his own compositions, a cleverly constructed chorale-prelude on A Mighty Fortress Is Our God and a Sonatina in C, both of which were well done.

The same orchestra gave a special concert with Vernon Hammond as guest conductor. Mr. Hammond showed himself to be thoroughly familiar with the scores and sensitive to their moods. Works of Glinka, Borodin, Weber, Wayne Barlow and Paul Nordoff were featured. The soloist was Lauretta Carver, soprano, who sang Ocean, Thou Mighty Monster from Oberon, and Dich, Theure Halle from Tannhäuser, with notable vocal skill. As an encore she sang Brünnhilde's Battle Cry.

In the third Bach-Beethoven-Brahms concert by the Philadelphia Orchestra under Ormandy, Bach was represented by the D minor concerto for three pianos and strings. The solo parts were superbly played by Jeanne Behrend, Hilde Somer, and Henry Harris. They were recalled many times. The Beethoven Fifth Symphony and the Brahms Fourth were given splendid interpretations.

M. M. C.

LEONARD STOCKER,

baritone, recently concluded an eight-week engagement in the light opera festival at the Paper Mill Playhouse, Millburn, N. J., where he sang Nish in The Merry Widow, Florestine in The Bohemian Girl and Vogl in Blossom Time.

WGN CONCERTS
Season 1941 - 1942:

JOSEPHINE ANTOINE
COLORATURA SOPRANO—METROPOLITAN OPERA
Columbia Records
WGN CONCERTS, Hollywood-Chicago-New York

MAURICE EISENBERG
CELLIST
WGN CONCERTS
New York Chicago Hollywood

JANET FAIRBANK
SOPRANO
WGN CONCERTS
New York Chicago Hollywood

SASCHA GORODNITZKI
PIANIST
WGN CONCERTS
Hollywood Chicago New York

ALLAN JONES
TENOR
WGN CONCERTS
Hollywood Chicago New York

STEPHAN HERO
VIOLINIST
WGN CONCERTS
Hollywood Chicago New York

STEVEN KENNEDY
AMERICAN BARITONE
WGN CONCERTS
Hollywood Chicago New York

EGON PETRI
PIANIST
WGN CONCERTS, Hollywood-Chicago-New York
Steinway Piano Columbia Records

ALICE TULLY
DRAMATIC SOPRANO
WGN CONCERTS
Hollywood Chicago New York

KATHRYN WITWER
AMERICAN LYRIC SOPRANO
WGN CONCERTS
Hollywood Chicago New York

NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Ave., New York, N. Y.
Includes For Season 1941-1942

MAURICE ABRAVANEL
CONDUCTOR
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

JEAN DICKENSON
COLORATURA SOPRANO
711 Fifth Avenue, New York
Mgt.: NATIONAL CONCERT & ARTISTS CORP.

Donald Dickson
BARITONE
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

KREISLER
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

Luboshutz & Nemenoff
RECITALS FOR TWO PIANOS
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

MOBLEY LUSHANYA
SOPRANO
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

LUCILLE MANNERS
SOPRANO
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

EZIO PINZA
BASSO
METROPOLITAN OPERA
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

CARLOS **SALZEDO** RENE **LE ROY**
MARJORIE **SALZEDO** JANOS **SCHOLZ**
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

MARGARET SPEAKS
SOPRANO
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

BEVERIDGE WEBSTER
PIANIST
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

Nation's Educators Stress National Note At Convention

(Continued from page 3)

Wm. S. Newman, Anthony Donato, Irving Boekelheide, Carl Kuersteiner, Charles G. Vardell, Jr. and Burrill Phillips.

Hanson Leads Minneapolis Symphony

The third concert exploiting native composers was given in Northrop Auditorium Sunday afternoon by the Minneapolis Symphony Orchestra under the direction of Howard Hanson; this concert was the third of the regular Twilight Concerts, and was made one of the convention events. Prologue to Dance Suite by Spencer Norton; Habanera, Lazy Cigarette by Robert Braine; Saturday Night (Barn Dance) by Robert Sanders; two songs, Evening Landscape and The Home Beautiful by Donald Ferguson; and Symphony No. 3 by Howard Hanson comprised the program. Dr. Hanson's conducting was suave but convincing, always sharply focused on essentials but never driven. His own work was maintained at epic proportions, notwithstanding many moments of lyric intensity. Agnes Rast Snyder, contralto, was warmly applauded for her singing of the Ferguson songs.

DR. GLEN HAYDON, President, M. T. N. A.

Choral Events

The fourth formal concert occurred Sunday evening in Northrop Auditorium. The Catholic Choral Society of St. Paul under the direction of Rev. Francis Missia (St. Paul Seminary) sang four examples of plainchant, three of mediaeval polyphony by Vittoria and Palestrina, and a modern work by Victor Goller. Beauty of tone, the clearest of diction and sensitive shading marked the singing of this group. Joseph Clokey (Miami U.) continued the program with two organ numbers by Healy Willan and himself. Both works were cordially received by the huge audience.

The Minneapolis Apollo Club, Wm. Phail (MacPhail School of Music), conducting, completed the program with two groups including numbers by Beethoven, Palestrina, Bach, Randall Thompson and Bullard. Two Bohemian folk songs arranged by James Allen, who with Theodore Bergman ably played the accompaniments, were particularly pleasing. Vigorous sonority, crisp phrasing and the downright pleasure of singing were in evidence with these singers.

Many soloists and groups were rather informally interspersed between discussions. To appraise them all is impossible. Twin City musicians convincingly demonstrated a high artistic level of performance. The Minneapolis West High School A Cappella Choir, under Peter Tkach, sang numbers by Balakireff, Bach, Glinka and Tkach. The Hamline University Choir, John M. Kuypers, conductor, gained high favor with the banquet audience, with compositions by Billings, Verdi, Bach, Kodaly and Roy Harris.

Solo Contributions

Nikolai and Johanna Graudan, cellist and pianist, were heard in Bach's Sonata in D major and Sonata in D minor by Debussy. Harold Ayres (Minneapolis College of Music), violinist, and Frank Mannheimer (Michigan State College), pianist, played Brahms' Sonata in D minor. Leona Scheunemann (Hamline U.), soprano, sang a group of three songs composed by Russell Harris (Baylor U.) and Maria Montana, soprano, was heard in three songs by Duparc, Rebecca Clarke and Debussy.

Notable short recitals were presented by the following musicians from other states: Boyd and Helen Ringo (Tulsa U.), played two-piano music works by Bach, Brahms-Maier, Simmons, Grasse-Ringo and Milhaud. Herbert Elwell (Cleveland), pianist, and Karl Andrist (Cornell College), violinist, presented a sonata written by Mr. Elwell. The Pro Arte Quartet (U. of Wisconsin), consisting of Antonio Brosa, first violin, Laurent Halleux, second, Germain Prevost, viola, and Victor Gottlieb, cello, played Mozart's Quartet in G major and Schumann's in A major.

General Sessions

General sessions consisted of problems of wide interest as well as reports and discussions of M.T.N.A. and were usually presided over by President Glen Haydon (U. of N. Carolina). The Sunday morning session in the grand ballroom was devoted to papers and discussions of Music and Society. Peter Dykema (Columbia U.), William van de Wall (Louisiana State U.), and Philip Clapp (U. of Iowa) were the principal speakers.

The Monday morning session was a joint meeting with The American Musicological Society, Otto Kinkeldey (Cornell U.) presiding. Papers were read by Yella Pessl (New York), William S. Newman (Cleveland), Walter S. Rubsamen (U.C.L.A.) and Donald Ferguson (U. of Minnesota). The Monday afternoon meeting was devoted to business of the association, reports of special and standing committees were received and approved.

LEON CARSON, president of the New York Singing Teachers Association, at the convention of the Music Teachers National Association, represented both the N.Y.S.T.A. and the American Academy of Teachers of Singing. While in Minneapolis, Mr. Carson read a paper on The Terminology of the Vocal Teacher, before the Vocal Forum and addressed the Council of State and Local Presidents.

Photo by George Miles Ryan

THREE COMPOSERS WHOSE WORKS WERE HEARD at the Minneapolis convention. Left to right, Ross Lee Finney, of Smith College; Donald Ferguson, of the University of Minnesota; and Herbert Elwell, of Cleveland.

Sectional Meetings

Sectional meetings were marked by papers of practical value and unusually frank discussions. These meetings with chairmen and speakers were as follows:

1. Secular Keyboard Music of the 17th and 18th Centuries, Albert Riemenschneider (Baldwin-Wallace College) presiding. Speakers—Frank B. Stratton (New York), Yella Pessl (New York) and Curt Sachs (New York).

2. College and University Music, Leland A. Coon (U. of Wisconsin) presiding. Speakers—George S. Dickinson (Vassar), Quincy Porter (New England Conservatory), Karl Eschman (Denison U.), Theodore Kratt (U. of Oregon), Paul Weaver (Cornell U.)

3. Utilization of Folk Music, Charles Seeger presiding. Speakers—Luiz Heitor Correade de Azavedo (U. of Brazil), Alan Lomax (Washington), Lorraine E. Waters (Des Moines), Gustavo Duran (Washington).

4. Council of State and Local presidents, Edith L. Robbins, Chairman with Carlyle Scott (U. of Minnesota), presiding. As speakers, presidents of fifteen state music associations reported.

5. Musicology and Education, Philip Clapp presiding. Speakers—Ross Lee Finney (Smith College), Everett B. Helm (Cambridge, Mass.), Manfred F. Bukofzer (U. of California), Walter H. Rubsamen (U.C.L.A.).

6. Psychology of Music, Max Schoen presiding. Speakers—Arnold Small (U. of Iowa) Abe Pepinsky (U. of Minnesota), Orville J. Borchers (Kansas State), Hale J. Sabine (Celotex Corporation).

7. Catholic Church Music, Sister Anna Gaulet (St. Catherine College) presiding. Speaker was Mother G. Stephens (Pius X School).

8. Symposium of Teacher Training, David Mattern (U. of Michigan) presiding. Speakers—Leo Dvorak (East Illinois State Teachers College), Lloyd Funchess (Louisiana State Supervisor), Hazel B. Nohavec (U. of Minnesota), William McBride (U. of Ohio), Irving Wolfe (Peabody College).

9. Violin, Karl Kuersteiner (U. of Kansas) presiding. Speakers—Harold Ayres (Minneapolis College of Music), Cecil Burleigh (U. of Wisconsin), Antonio Brosa (U. of Wisconsin), Arcule Sheasby (Northwestern U.).

10. Piano, Edwin Hughes (New York) presiding. Speakers—John Kirkpatrick (Georgetown, Conn.), Hazel Riggs (New York), Arthur Hice (Philadelphia).

11. Voice, John C. Wilcox (American Conservatory) presiding. Speakers—Richard de Young (Chicago), Leon Carson (New York), Walter A. Stults (Northwestern U.), E. Clifford Toren (North Park College), Clyde J. Garrett (Texas).

12. Church and Choral Music, Joseph W. Clokey (Miami U.) presiding. Speakers—Mr. Clokey and Ruth Graham (Hanover College).

13. Theory, Allen McHose (Eastman School of Music) presiding. Speakers—Ruth Hamas (U. of North Carolina), Edith S. Woodruff (Vassar), Chester Barris (College of Wooster), A. Tillman Merritt (Harvard).

14. Chamber Music, Abe Pepinsky (U. of Minnesota) presiding. Speakers—Arnold Small (U. of Iowa), Ross Lee Finney (Smith College), Cecil Burleigh (U. of Wisconsin.).

The scheduled social events of the convention consisted chiefly of luncheon meetings. Phi Mu Gamma, Pi Kappa Lambda, Mu Phi Epsilon, Sigma Alpha Iota, and Phi Mu Alpha foregathered Saturday noon while the National Federation of Music Clubs and Phi Beta celebrated Monday. Sunday evening a buffet supper was served in the new Coffman Memorial Union between concerts, and the formal banquet, at which Governor Harold Stassen gave a timely and impressive talk, ended the convention Monday night.

Officers Re-elected

The local success of the meeting was due to a large and active committee under the guidance of Carlyle Scott and William MacPhail. The national aspect, the many delegates from all the principal music centers of the country, the high educational values, the noted speakers—for these the national officers were responsible, particularly the president, Glen Haydon and the secretary, Donald Swarthout (U. of Kansas). These two officers were re-elected for 1942, together with Oscar W. Demmler (Pittsburgh) treasurer, Raymond Kendall (Darthmouth) assistant-treasurer, and Theodore Finney (U. of Pittsburgh), editor. Three new members were elected to the Executive Committe; Raymond Kendall, Edwin Hughes and Wilfred Bain. Cincinnati was chosen as the place for the next convention.

Music Schools Elect

The National Association of Schools of Music held its eighteenth annual convention December 28 to 31 in Minneapo-

HAROLD BAUER
will teach in FLORIDA
during FEBRUARY and MARCH, 1942
For information address School of Music, University of Miami, Coral Gables, Fla.

William NEILL, Inc.
CONCERT MANAGEMENT
119 West 57th Street, New York City

Adelaide Van Wey
CONTRALTO
Management: William Neill, Inc.
119 West 57th St., New York City

Helen Schafmeister
PIANIST
Available as soloist with orchestra
Mgt.: William Neill, Inc., 119 W. 57th St., N.Y.C.

ALTON JONES
PIANIST
Management: William Neill, Inc.
119 West 57th St., New York City

MARIE LUVISO
SOPRANO
Management: William Neill, Inc.
119 West 57th St., New York

lis at Hotel Nicollet, many members were in attendance at both meetings. Problems of administration, curricula both graduate and under-graduate were considered. The present officers were re-elected for 1942. They are president, Howard Hanson (Eastman School of Music); treasurer, Albert Riemenschneider (Baldwin-Wallace College); Secretary, Burnett C. Tuthill (Southwestern College).

School Heads Ponder War Problems

At the 18th Annual Convention of the N.A.S.M., held Dec. 30 and 31, topics pertinent to present day needs, subjects of educational and academic nature were discussed. Among the former was the relation of the N.A.S.M. to the present emergency, discussion of possible co-operation with the government for the training of bandmasters, and the general question of the deferment of special groups of students in connection with the Selective Service Act.

In the administrative and educational phases, much time was spent on a discussion of entrance tests, placement tests, psychological tests and auditions, and their relative values as criteria for admission to curricula, leading to professional degrees.

A report of the graduate committee on the work done during the past year included a list of member schools which offer graduate work in one or more departments, with a listing of graduate faculties and graduate degrees granted from the years 1938 to 1941 inclusive.

The following schools were brought to full membership in the Association: Alberno College of Music, Milwaukee; North Texas State Teacher's College, Denton; Hendrix College, Conway, Arkansas; Cornell College, Mount Vernon, Iowa. Two schools formerly members of the Association returned, the Institute of Musical Art, New York; and University of Colorado. New schools admitted to the Association were: Lebanon Valley College, Westminster Choir College, Belhaven College, Ithaca College, Fort Hays State College, St. Mary's College, Leavenworth, and the Music Department of Colorado College.

Musicology Society Elects

The officers of the American Musicological Society elected at the Minneapolis convention for 1942 are: Otto Kinkeldey (Cornell University), president; George S. Dickinson (Vassar College) and Warren D. Allen (Stanford University), vice-presidents; Gustave Reese, secretary; and Paul Henry Lang (Columbia University), treasurer.

The executive board for 1942 includes the above officers and Manfred F. Bukofzer (University of California), Helen Bush (Library of Congress), J. M. Coopersmith, and Ross Lee Finney (Smith College).

CARMINE GAGLIARDI

MARY GRAIG

Mary Craig to Sing at Southern Army Camps

Mary Craig, soprano, will appear in recital with Frances Pelton Jones, harpsichordist, at the Plaza Hotel, New York, on Jan. 22.

Miss Craig leaves for the South on Jan. 26 for appearances in Richmond, Va., Atlanta and Macon, Ga. She also will sing at camps in the South, beginning with an engagement at Fort Benning, Ga.

As Miss Craig's ancestors have been in America since the early part of the Seventeenth Century, she has been much interested in the period and has made a special study of seventeenth and eighteenth century music, with the accent on the American. Her plans are to give several concerts that would take in all phases of American music, from the primitive Indian to the American modern.

Gagliardi, Tenor, Former Newsboy, to Appear on Ford Hour

From newsboy in New Britain, Conn., to an appearance as soloist on the Ford Sunday Evening Hour, sharing the spotlight with Eleanor Steber, young Metropolitan Opera soprano.

This is the story of Carmine Gagliardi, young American tenor, whose radio debut will be made on Feb. 8 with Eugene Goossens conducting the Ford Orchestra over CBS.

Resembling Caruso in appearance, the tenor had his first "instruction" from two records by the late Metropolitan Opera artist. One of seven children of an Italian immigrant laborer, he made his "debut" at the age of 11 when he sang extemporaneously at a newsboys' dinner, in 1927, and his voice made an impression on Johnstone Vance, publisher of the New Britain Herald, who sent him to a teacher. Upon graduation from high school, he drove an ice cream truck for two years and then won a scholarship in music at Louisiana State University. Last spring he returned North and one day in Newark went to see Mrs. Parker Griffith and Harry Friedgut, officials of the Newark, N. J. Stadium Concerts. An eventual audition followed with Sir Thomas Beecham, who approved of his projected career.

Marie Valois Makes Debut in Baton Rouge Concert

BATON ROUGE.—Marie Valois, French mezzo-soprano, made her American debut when she appeared in the high school auditorium here in a benefit program recently. The Baton Rouge Music Club and the Junior Service League sponsored the event. Mme. Valois, wife of Mario Amato, the son of the former Metropolitan Opera baritone, was about to fulfill an engagement at the Paris Opera Comique when the war broke out. She studied with Mary Garden and Mme. Gilly in France and concertized extensively abroad. Her last concert was in Lisbon, sponsored by the National Society of Chamber Music, just prior to leaving for the United States.

MAX ALTGLASS
16 YEARS TENOR METROPOLITAN OPERA
Only TEACHER of the world famous soprano, MARIA MULLER and other Metropolitan Opera and European celebrities, including Frieda Hempel and Hans Clemens, tenor.
415 Central Park West, New York City ACademy 2-6001

HELEN **CHASE** VOICE
TEACHER OF OUTSTANDING ARTISTS
OPERA — CONCERT — RADIO
316 W. 84 ST., N. Y. TR. 7-9192—EN. 2-5644

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Tentoni, Kaskas, Eustis, Triggiani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

ARVED KURTZ
VIOLINIST
Formerly on faculty of University Conservatorium of Adelaide, Australia. Recently joined the staff of New York College of Music
Studio: 25 West 81st St., N. Y. C. SC. 4-4522 *By appointment*

ERIC SIMON
CLARINET
Studio: 12 East 75th St., N. Y. C. Faculty member of The Mannes Music School

JOHN WARREN **ERB**
CONDUCTOR — COACH
Department of Music Education
New York University—Lafayette College
Private address: 43 Fifth Ave., New York

Harold and Marion **BERKLEY**
DUOS FOR VIOLIN AND PIANO
Mgt.: Guild for Musicians, 113 W. 57th St., New York

MORLEY EVANS
BARITONE
Personal Representative Garland Cooper
119 W. 57 St., N. Y. C. Circle 7-6323

ALBERT STOESSEL
COMPOSER-CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ADOLPH ECKSTROM
TEACHER OF SINGING
50 West 67th Street
By Appointment New York City SUsquehanna 7-4950

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

The Mannes Music School
David and Clara Mannes, Directors. Leopold Mannes, Associate Director
COMPLETE COURSES for ARTIST'S DIPLOMA or TEACHER'S CERTIFICATE
● Piano, Organ, Violin, 'Cello, Wind Instruments, Voice ● Composition, Instrumentation, Theory, Ear Training, History of Music ● Chamber Music, Orchestra, Opera Department ● Conducting.
157 EAST 74th STREET, NEW YORK BUtterfield 8-0656
Steinway Piano

GINA
Van de Veer
Lyric Soprano
OPERA — CONCERT — RADIO
Fern Helscher, Hotel Winslow, 45 East 55th St., N. Y. C.

HOLLYWOOD

(Continued from page 4)

and singers. This was the only WPA concert of the year omitting an American work.

Excerpts from Messiah were given at First Congregational Church, Arthur Leslie Jacobs conducting; Fern Sayre, soprano, Trudie Troy, contralto, Merwyn Dant, baritone; at First Baptist Church; Edwin Dunning, conductor and bass soloist; Merrial Harvuot, soprano, Mildred Ware Rhodes, contralto, Joseph Barclay, tenor; and by the Hollywood Glee Club, at Hollywood High School; Ellis Levy conducting, Elizabeth Walberg, soprano, Joseph Williams, tenor, Kenneth Thurman, baritone, Gene Haster, bass; the Hollywood Symphonic Players participated in the last event, Levy conducting a Fantasy for organ and strings, H. Toni Roelofsma, organ soloist, and two movements from Dvorak's Serenade, Op. 22.

Studio Musicians Premiere Works

The Beverly Hills Symphony Orchestra, at Horace Mann High School, presented a Piano Concerto by Emil Gersternberger, the composer conducting, and Edith Pengilly piano soloist; as well as Forest Scenes, tone poem by Lou Halmy, Joe de Nat conducting.

A rehearsal group of studio musicians who work on interesting music for the fun of it, these players alternate in principal chairs and conductors are generally the composers or other members of the American Society of Musical Arrangers, which sponsors the organization. Each work is rehearsed and then given complete presentation.

The Concerto was in the form of a Theme and Variations in Dance Forms, developing the concept not only in orthodox manner with episodes suggestively Indian in character as well as a waltz, proceeding to the extreme of popular jazz and swing. It was skillfully orchestrated. Miss Pengilly played with appealing tone and excellent musicianship, easily surmounting many formidable technical difficulties. Forest Scenes proved mediocre in all respects.

* * *

The fine voice of Risë Stevens shows to excellent advantage in her screen debut in The Chocolate Soldier, particularly in an interpolated aria from Saint-Saëns' Samson and Delilah, while Nelson Eddy contributes some of the best singing of his screen career.

* * *

Concerts by the Los Angeles County Band, directed by Louis Castellucci, are being given at the Defense House in Pershing Square each Monday, Wednesday and Saturday afternoon in behalf of Defense Bonds sales.

* * *

Irvin Talbot, leading conductor at Paramount Studios, is writing the musical score for Dr. Broadway. . . . Tchaikovsky and Dxorak music has been recorded for the latest Puppetoon, Sky Princess. . . . Merton of the Movies will be filmed again as a musical.

* * *

The Brodetsky Chamber Music Ensemble celebrated its third anniversary with a program, Dec. 14, at the Hollywood Studio Club, with founder Julian Brodetsky conducting.

* * *

Willy Stahl, well known as composer and violinist, and a painter of repute as well, has joined the California State Guard, not as a musician but as a fighting participant.

Caston Bows as Conductor of Reading Symphony

READING, PENNA. — Rajah Theatre was packed to capacity as Saul Caston, of Philadelphia, mounted the podium for the first time as conductor of the Reading Symphony Orchestra. It was a memorable debut. The orchestra has rarely played with such suavity, exquisite tone, and faultless balance. Wisely Mr. Caston chose an initial program of time-tried favorites. The Beethoven "Egmont" overture, superbly read, opened the list. The Brahms D major violin concerto, given a magnificent interpretation by Adolf Busch, followed, and the afternoon concluded with the Franck symphony, never before performed so magnificently by the Reading men. Mr. Caston undoubtedly achieved a triumph in his first appearance as regular conductor of the ensemble.

The Rajah Theatre's walls several days later resounded to the music of DeKoven's Robin Hood as produced by the Reading Civic Opera Society. Fred Cardin conducted and leading roles were undertaken by Doris Lamm, Helen Shalter, Arthur Jones, William E. Maier, and others.

The same auditorium was packed by those eager to hear Alec Templeton, pianist, in a program of conventional and unconventional music. Handel, Bach, Chopin, Franck and Debussy were represented on the serious half of the evening, and then the roof came down when Templeton began his amazing improvisations.

The Reading Chamber Music Trio opened its current season with a program at Albright College, of trios by Haydn, Beethoven and Tchaikovsky. A large and appreciative audience was on hand. H. D. S.

Dallas Orchestra Premieres Work by Ayala

DALLAS, TEX.—Presenting the Dallas debut of Zino Francescatti and the world premiere of a composition by Daniel Ayala, Jacques Singer brilliantly opened his fifth season as conductor of the Dallas Symphony with the first subscription concerts in Fair Park Auditorium. Mr. Francescatti's playing of the Brahms violin concerto was received with wild enthusiasm and he and Mr. Singer, who accompanied as usual without score, were recalled time after time.

The second half of the program brought the first hearing anywhere of the suite, Panoramas de Mexico, in which the Yucatan Indian composer, Ayala, pictures the intense rhythm and vibrant color of three cities of old Mexico—Sonora, Veracruz, and Yucatan.

For Walter Piston's The Incredible Flutist, Conductor Singer had his brass section stand. Both these vivid compositions had the loud and continued approval of a large house.

The program, opened with the prelude to The Mastersingers of Nuremberg, closed with a spirited reading of the Carnaval overture, commemorating the centennial of Dvorak's birth.

In the audience was a large delegation of Czechs from in and near Dallas. After the concert they escorted Mr. Singer to Ennis, Texas, where he was honor guest at a district meeting of the Czech people of the state. PATSY PECK.

Louis Kaufman to Play Recitals on 2 Coasts

Louis Kaufman, American violinist, will be heard in recital in Los Angeles March 1 and in New York's Town Hall on March 25. At these recitals he will introduce major new works by Russell Bennett, Darius Milhaud, Ernst Toch and William Grant Still.

Mr. Kaufman, who has won the Naumberg and Loeb $1,000 awards, was heard as soloist during the past season with the Janssen Symphony in Los Angeles, Santa Barbara and San Francisco, and with the Northern California Symphony under Nathan Abas, where he played the Beethoven and Brahms concerti in Oakland (two performances), San Francisco, Watsonville, Fresno, Taft and Bakersfield.

He was heard in a sonata recital with pianist Emanuel Bay at the University of Southern California on Jan. 18, playing Sonatas by Respighi, Hindemith and Debussy.

The Columbia Record Corp. has released this past year two important Kaufman recordings: the Russell Bennett Hexapoda Suite, with the composer at the piano, and the Ernst Toch Quintet, recorded by the composer and the Kaufman String Quartet.

Mr. Kaufman has recently recorded violin solos for feature films including Suspicion (RKO), The Men in Her Life (Columbia), Joan of Paris (RKO) and The Little Foxes (Goldwyn).

Hudson Trio Heard Weekly

The Hudson Trio, comprising Eugenie Limberg, violinist; Ardyth Walker, cellist; and Moreland Kortkamp, pianist, which has been giving weekly concerts at the Henry Hudson Hotel, New York, broadcast ocver WNYC on Jan. 3.

BERNIECE BRIGGS
Teacher of Voice and Piano
SAN DIEGO COACH OF SENORITA GRETA RUBIO
1039 Seventh Avenue San Diego, Calif.

DOROTHY STUDEBAKER
NOTED RADIO SOPRANO
Trains and Coaches Singers for Professional Work
Studio: 6735 Yucca, Hollywood, Calif. HO. 9533

BEASLEY VOICE
Only Teacher of FELIX KNIGHT
Monthly Recitals of Complete Operas
1930 N. Vine Street Hollywood, Calif.

BERENICE van LOAN GAINES
COMPOSER — PIANIST — ORGANIST
10584 Wellworth Ave., West Los Angeles, Calif.

MARY SINCLAIR TAYLOR
COMPOSER AND TEACHER
PIANO — THEORY — HARMONY
4501 16th Place, Los Angeles, Calif.

Morini Sees 10,000 New Concert Outlets

(Continued from page 5)

"Tapping New Field"

"In the two years of my activities as manager of artists in this country," said Mr. Morini, "it has always been my endeavor to create new fields for their talents. I have found that, principally, through personal contacts with local manager and auspices I have been able to achieve maximum results, and that is why I have divided my time between the road and my office.

"However, in this new arrangement with the W. Colston Leigh Lecture and Entertainment Bureau, I believe that we have found the most constructive and significantly progressive step since I have started in the business. There now comes the opportunity to tap a wealth of new sources, namely, some 10,000 outlets which heretofore were devoted exclusively to lectures. This comes at just the right moment, and it is a result of the demands on the part of these audiences for musical attractions which we shall supply to them."

W. COLSTON LEIGH, LEFT, AND ALBERT MORINI
discussing the new territory for Mr. Morini's artists.

Bartlett and Robertson Premiere Federation's Prize Score

Ethel Bartlett and Rae Robertson, duo-pianists, gave the world premiere offering of the 1941 prize-winning two-piano score in the competition of the National Federation of Music Clubs on Dec. 26 over WEAF and the red network of NBC.

The work, Cowboy's Holiday, is by Eitel Allen Nelson of Wichita Falls, Tex.

Other winning scores were presented on Jan. 11 at the MacDowell Club, New York and a concert under the auspices of the National Association of American Composers and Conductors. Lament, by Mrs. Dot Echols Orum, of Fort Worth, Tex., head of the organ department at the North Texas Agricultural College and Old Tombolyn, by Gustav Klemm, Baltimore composer-conductor and correspondent of the Musical Courier, were sung by Rose Dirman, soprano. Partita for two violins and piano by George Edwin Henry, of the faculty of the University of North Carolina, and a suite for two violins and piano by Howard Thatcher, a member of the Peabody Conservatory faculty were performed by Bernard Kundell and Paul Berthoud, violinists and Kenneth Walton, pianist. Mr. Kundell also played Poem, by Boris Levinson, which won in the Liberty District and was premiered at the World's Fair. Mr. Walton and Charles Touchette also played The Sphinx, a two-piano number by Hugh MacColl, of Providence whose Noel, a piano solo, was a prize-winner. They repeated the Cowboy's Holiday score. Mr. Nelson for several seasons has conducted the Wichita Falls Symphony.

Calvé, Famous Carmen of Past, Dies in France at the Age of 83

Mme. Emma Calvé, famous opera singer particularly known for her Carmen, died at Millau in Southern France, according to a dispatch from Vichy dated Jan. 6. She was 83 years old and had retired from the stage in 1910, but continued for a time to sing in concerts.

Born Emma Roquer, Aug. 15, 1858, in Department of Aveyron, in Southern France, she was taken by her father, a Spanish civil engineer, to Spain as a child, but returned later to be educated at the convent school in Millau. At 15 the family went to Paris and she studied singing with Jules Puget. Her operatic debut was made in 1882 as Marguerite at the Monnaie in Brussels. She then returned to Paris and studied with Mme. Marchesi, secured the leading role in Aben Hamet, a new opera by Dubois, and was engaged by the Opera-Comique. She visited Italy and was hissed, but returned to triumph at La Scala and the San Carlo in Naples. She subsequently was heard in London, Monte Carlo and in Russia.

Her Metropolitan Opera debut was made as Santuzza in Cavalleria Rusticana, Nov. 29, 1893, the singer but not the opera being well received. Her first appearance as Carmen was a triumph on the following Dec. 20, in a cast with Melba, Jean de Reszke and Plançon.

CALVÉ AS CARMEN

Mme. Calvé returned to the Metropolitan in 1895 and sang there, except for 1903-4, until 1906, her appearance being among the strongest attractions, even in an age when the company included Sembrich, Lilli Lehmann, Eames, Nordica, Schumann-Heink, Melba and others.

Although Calvé did not create Carmen —that honor falling to Galli-Marié—she was, by temperament, finesse of vocal and dramatic art, and the seductiveness of her portrayal, outstanding in a line which included such interpreters as Minnie Hauk, Lucca, de Lussan, Bressler-Gianoli, Gay, Garden, Farrar, Supervia and others.

Among her most popular parts were Marguerite in Faust and Mefistofele, Ophelia in Hamlet, Leila in Bizet's Pearl Fishers, Salomé in Hérodiade, and Santuzza, which she sang at the premiere in 1890 at the Costanzi in Rome.

During her career in Europe and America she created other new works, Massenet having written both La Navarraise and Sapho for her. She was also associated with Isidore de Lara's Messaline and Amy Robsart.

After a brief absence from America she returned to sing at the Manhattan Opera House in New York in 1907-8, the usual throng attending her Carmen, though in person she had grown more mature. In her earliest period, her singing was marked by great purity of tone, flexibility and ability to color the voice to many moods. She was a consummate dramatic actress, introducing realism that was rare at that period.

After 1908 she toured the United States, Canada, Mexico, Cuba, China, Japan and Hawaii. From this time she was heard less often in opera but remained a concert favorite. Following a world tour in 1910-11, she was married to Alvear Gaspari, Florentine tenor, and lived in her Chateau de Cabrieres, at Aguessac in Southern France. During the World War she revisited America (1915-6) and toured on behalf of the Lafayette Fund, and in 1922 came here to appear in recitals in New York and elsewhere which showed that at 64 her dramatic powers and voice still gave off echoes of the past. She later (1927) appeared briefly in a New York theatre. She was to have come to Hollywood to make a film based on her life two years ago, but the war intervened. She published her memoirs.

W. FRANCIS GATES, editor and teacher, died on Dec. 23 in his Los Angeles home. Born in Zanesville, O., he attended Oberlin College and its conservatory. Later at the New England Conservatory of Music he studied with George W. Chadwick and Louis C. Elson and became assistant to the latter in reviewing Boston concerts for the Advertiser. About 40 years ago he went to Los Angeles and became a teacher of piano and voice and a choir director. He was music critics for the Graphic in Los Angeles, the Los Angeles Evening Express and later, the News there. He also contributed to magazines and had written a number of books on musical subjects. In 1916 Mr. Bates joined the staff of the Pacific Coast Musician.

MRS. HELEN RYERSON, for more than 30 years organist at the R. C. Church of the Holy Rosary, Elizabeth, N. J., died in that city on Jan. 4. For many years she had been a teacher in Elizabeth. A son, four brothers and two sisters survive.

OLGA STEEB, pianist and teacher, died on Dec. 29 in her Los Angeles home. A native of that city, she studied first with her father, Carl Egon Steeb, horn player with the Los Angeles Symphony.

(*Please turn to page* 32)

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onegin, Heinrich Schlusnus, Ria Ginster and Lily Djanel.
Hotel Ansonia, New York SUsquehanna 7-3300

STUART ROSS
ACCOMPANIST—COACH
135 West 58th St., N. Y. CIrcle 6-8067
Appearing this season with Kathryn Meisle, Charles Kullmann, and Metropolitan Opera Quartet

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

NANA GENOVESE-GAZZALE
VOICE TEACHER—OPERA COACH
1425 Broadway, New York PE. 6-2634
86 Highwood Ave., Tenafly, N. J. Englewood 3-3003

J. MAXWELL ROCHE
TEACHER OF SINGING
COACH — CONDUCTOR
135 West 56th Street, New York
Tel. CIrcle 6-1948

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

MME. HEDWIG ROSENTHAL
Teacher of Robert Goldsand, Poldi Mildner, Rosa Linda, Julius Chajes, Charles Rosen, Albert Singerman, Douglas M. Johnson, Kenneth Amada, Roy Bogas, Elly Kassman, Barbara Chadwick, Anne Mayrand, Hans Heideman, Rachelle Shubow, Mary Bamberg, Rex Battle.
Suite 701, 119 West 57th Street, New York

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
171 West 71st St. New York
Telephone: ENdicott 2-9527

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. . MOnument 2-6797

CAROLINE OVERTON
THEORY AND COMPOSITION
Pupil of Roy Harris. Graduate of the Juilliard Institute of Musical Art
449 W. 153rd St., N. Y. C. EDgecombe 4-1512

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
119 West 57th St., N. Y. C. CIrcle 7-4500

PROF. GRETE SCHOENWALD
TEACHER OF VOICE
166 West 72nd St., New York TR. 7-4085
Member Faculty N. Y. College of Music

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral)

GEORGE BOLEK
TEACHER OF SINGING
PROGRAM BUILDING
1521 Bolton Street Baltimore, Maryland
Telephone: LA. 1474

BARBARA BLATHERWICK
Recital—Coloratura Soprano—Opera
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia
121 Madison Ave., New York. MUrray Hill 6-6963

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

SOLON ALBERTI
Teacher of Singing
PROGRAM BUILDING
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

VIKTOR FUCHS Vocal Studios
New York: 44 W. 77th St. TRafalgar 7-7716
Philadelphia: 1619 Spruce St. PEnnsylvania 1043
Only Teacher of ROSA BOK (Metropolitan), IRENE JESSNER (Teatro Colon, Buenos Aires and Metropolitan), and IGOR GORIN

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
806 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

EDITH WHITE GRIFFING
TEACHER OF SINGING
Studio: 205 West 57th St., N. Y. C.
Telephone CIrcle 7-4527

FRANZ MITTLER
"THE NEW PIANISTIC WAY"
A shortcut to virtuosity
630 Fort Washington Ave., N.Y.C. WA. 8-4371

HERTA GRUEN
PIANIST—ACCOMPANIST—COACH
Vocal repertoire in French, Italian, English, German. Program building.
172 West 79th St., N.Y.C. TR. 4-2362

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CI rcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

BETSY CULP-DORNAY
VOICE TEACHER AND COACH
"I am deeply grateful for your artistic guidance and hope to continue working with you indefinitely."—Lucille Manners
344 West 72nd St., N.Y.C. TRafalgar 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

ALLEN HINCKLEY
TEACHER OF SINGING
Metropolitan Opera-Covent Garden-Bayreuth-Paris Grand Opera
Director of Village Light Opera Group
62 Morton Street, N. Y. C. WOrth 4-5978

ALFONSO ROMERO
TEACHER OF VOICE
160 West 73rd Street New York City
TRafalgar 7-5971

IRMA R. ZACHARIAS
TEACHER OF VIOLIN
Only teacher of Maurice Wilk
SPECIAL COURSES FOR TEACHERS
Studio: 305 West 90th St., N.Y.C. EN. 2-1145

VERA CURTIS
(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
COACH:—Opera, Oratorio, Concert
17 East 86th St., New York ATwater 9-5308

HOLLYWOOD

EUNICE BOYD
VIOLIN — LITTLE SYMPHONY
Teacher of Eloise Roessler (Collaboration of Laurent Halleux, Pro-Arte Quartet)
8401 Kirkwood Drive Hollywood, Calif.

Mr. and Mrs.
ABBY DE AVIRETT
TEACHERS OF PIANO
267 So. Arden Blvd., Hollywood, Calif.

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N. Y. C

HUGO KOLBERG
Concertmaster of the Cleveland Orchestra
Address: 1229 East Blvd.—Tel. Randolph 9064
Cleveland, Ohio

Giuseppe BALESTRIERI
TENOR—Opera, Concert Radio
Concert Management: Vera Bull Hull
101 West 55th St., New York City

EDOUARD GROBE
TENOR
Opera—Concert—Oratorio—Radio
Personal Representative: 63 Park Avenue, New York, N. Y.

JAMES A. BROWN TUTHILL
TEACHER OF SINGING
TUTHILL ORATORIO SOCIETY
205 W. 57th St., N. Y. C. CO. 5-0031, CI. 7-5420

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield Ave., Bridgeport, Conn. Send for circular.

DOROTHY CORNISH
Contralto
SAN FRANCISCO OPERA
Mgt.: Wilhelm Stein, 133 Ft. George Ave., N.Y.C.

Mme. Edith W.
GAUDENZI
TEACHER of VOICE
817 Carnegie Hall, N. Y. C. CO. 5-5965

ALDEN EDKINS
BASS—BARITONE
410 East 57th St., N.Y.C. Wickersham 2-8694

GRACE LESLIE
STUDIO
344 West 72nd Street, New York City

ARDELLE WARNER
CONTRALTO
CONCERT MANAGEMENT: VERA BULL HULL
101 West 55th Street, New York City

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5525 Blackstone Ave., Chicago

ARTURO VIA
voice placement
opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

JOHN MARTIN
TENOR
Available for CONCERT, RADIO, ORATORIO
121 Madison Ave., N. Y. C. MUrray Hill 6-7086

VIOLETTE HELENE
COFFER-CHANTAL
FRENCH DUO-PIANISTS
Mgt. Richard Copley, 113 W. 57th St., N. Y. C

BENJAMIN GROBANI
Baritone
"Round, sonorous voice . . . musical authority and technical address."—N. Y. Times
Mgt.: Milton Bendiner, Steinway Hall, New York

JAN KIEPURA
Tenor
ZINKA MILANOV
Dramatic Soprano
JEAN TENNYSON
Soprano
MANAGEMENT—
Charles L. Wagner, Inc.
511 FIFTH AVENUE
NEW YORK CITY

Heard in the Studios

Harry Jompulsky

Artists from Harry Jompulsky's studios have been active this season. Louise Taylor, in the title role, and Claudio Frigerio, as Amonasro, participated in

HARRY JOMPULSKY

the performance of Aida which opened the Newark Opera season. Calvin Boughman sang the leading role in the Brooklyn Academy of Music presentation of The Gondoliers. Marion Bradley, soprano soloist of Unity Church, which meets at the Waldorf-Astoria, gave a recital at the Southern Club of Jackson Heights, L. I., and a second program this month. Rudy Borschardt, basso, is a member of the quartet at St. George's Episcopal Church. Ernest Dahlgren has been engaged as tenor soloist at the Douglaston, L. I., Community Church.

Mr. Jompulsky teaches in Boston on Mondays and Tuesdays each week. Robert Hall Collins, soloist at the Christian Science Mother Church has been engaged for concerts in New England. Charles Pearson, basso, is soloist at Trinity Church. Edith Bullard is appearing in concert and also teaching. Fred M. Bailey, basso, of Worcester, is directing music at Pilgrim Congregational Church. Frederick M. McConnell, baritone, is soloist at the Village Congregational Church, Worcester. Mrs. Mabel Carlson is soloist at the Second Church of Christ Scientist in that city. Helen Place is soloist at the Brick Church, Providence. Alice Shumway is being heard in concerts and oratorios in Boston.

Mr. Jompulsky will conduct master classes this spring in Boston on the New and Natural Approach to Singing.

Margaret Henke

Iwan Wittel, lyric tenor, has returned from Lancaster and Mannheim, Penna., where he was soloist during the holidays at Trinity and the Congregational churches.

Ethel Bryon, mezzo-soprano, will be guest artist with a glee club over an NBC network on Jan. 25.

These artists are from the New York studios of Mme. Margaret Henke, exponent of the Italian bel canto art of singing. Mme. Henke was recently surprised when a group of her younger pupils serenaded her with Christmas carols. Ursula Sanchez, soprano, was in charge.

Blanche Ward Starts Classes for Montclair Children

Blanche Ward, soprano and New York voice teacher, is organizing classes in Montclair, N. J., where she also maintains studios, for children of pre-school age, training them for radio and drawing room performances. Mrs. Ward, who is active in providing musical entertainment for soldiers, teaches voice in Carnegie Hall. She has appeared as a soloist in churches and before large political organizations

During the last war the artist and her husband devoted much time to providing home atmosphere for soldiers. Now she is carrying on the work again in her New York studios. She is the leader of the League for the American Home, of which her husband, Rev. Clement E. Ward, is executive secretary.

Josef Hofmann Plans Annual New York Recital

Josef Hofmann gives his annual New York recital in Carnegie Hall on March 22. Earlier this season he was soloist there with the Philharmonic-Symphony Society.

Dr. Hofmann resumed his current tour on Jan. 7 in Eugene, Ore., appearing under the auspices of the University of Oregon. He will be heard during the winter in Spokane and Yakima, Wash., Billings and Great Falls, Mont., Chicago, Detroit, Elmira and Troy, N. Y., New London, Conn., Lebanon, Penna., Shreveport, La., Pueblo, Col., and St. John's, N. B.

Carroll Glenn Replaces Kreisler with Kansas City Orchestra

Carroll Glenn replaced Fritz Kreisler as soloist on Jan. 13 and 14 with the Kansas City Philharmonic Orchestra. Other engagements this month for the young American violinist include recitals in Malone, N. Y.; Detroit; Athens, Ga.; St. Petersburg, Fla.; Charleston, S. C.; and the Hotchkiss School, Lakeville, Conn.

Hans Busch Opens Dramatic Studio

Hans Busch, stage director of the New Opera Company, has opened a dramatic studio in collaboration with Walther Ducloux, Swiss conductor. Young American talent will be trained under methods which won approval for the stage work in the recent New York productions of Macbeth and Così fan tutte.

IDA ELKAN and I. RUDOLPH KATZ, pianist and violinist, respectively, presented two studio recitals of works of Mozart commemorating the 150th anniversary of the composer's death. The recitals, on Dec. 14 and 28 were given in the Carnegie Hall studios.

Primitive Music Recordings Heard at Manhattan Music School

The Fahnestock-Hubbard recordings of primitive music of the South Pacific islands, collected in three Fahnestock expeditions of the Museum of Natural History, from 1934 to 1941, were heard for the first time at the Manhattan School of Music on Jan. 11.

Mrs. John Hubbard, long interested in the music of this part of the world, made possible the recordings which were collected from the Marquesas Islands, the Paumotus, Tahiti and the other Society Islands; Samoa, Fiji, New Caledonia and the East Indies including Java, Bali, Madoera and Kangean.

Juilliard School Students Start Concerto Series

The first of three students' concerto concerts with the orchestra of the Juilliard School was given on Jan. 10 with Albert Stoessel conducting. Students of the Graduate School who were soloists included Robert Rudie, in the Saint-Saens B minor violin concerto; Dorothy Fisher, pianist, in Dohnanyi's Variations on a Nursery Theme; and William Kappel, who played Rachmaninoff's C minor piano concerto.

Recital of Old Instruments

Edith Weiss-Mann, harpsichordist, Katharine Harris, soprano, Alfred Mann, recorder and viola d'amore, Anton G. Winkler, recorder, and Lucy Weiss, cellist, gave a joint recital at the Sherman Square Studios recently. Works of Lubeck, Handel, Ariosti, Bach and Schickhardt made up the program.

BLANCHE WARD
SOPRANO
Sincere, Sound, Voice Training
1214 Carnegie Hall, N. Y. C. Circle 6-3794

VALTER POOLE
CONDUCTOR
Michigan Symphony Orchestra
Detroit, Mich.

ELSA BAKLOR Soprano
"An Expert and Confident Singer"—N. Y. Post
Management: GEORGE LEYDEN COLLEDGE
RKO Building, Radio City, New York

Sondra BIANCA Pianist Anne ROSELLE Soprano
Jaromir WEINBERGER, Composer
Per. Rep.: P. Lazare, 8 West 45th St., N. Y. C.

LILY DJANEL
FRENCH SOPRANO
METROPOLITAN OPERA
Suite 701, 119 West 57th St., New York

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Frank B. Jordan, Dean

JOHN COLVILLE DICKSON
OLD ITALIAN PRINCIPLES OF VOICE EMISSION
Write: Suite 703, 119 West 57th St., New York

GEORGE REEVES
PIANIST—COACH—ACCOMPANIST
299 Riverside Drive, N. Y. C. ACademy 2-2432

CARLO EDWARDS
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
CONDUCTOR — COACH
Opera and Concert Repertoire
Pent House Studio, Beaux Arts Apt. Hotel
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

SILVIA BAGLEY
SOPRANO—TEACHER OF VOICE
Music faculty Mayville State Teachers College (N. Dak.)
Concert Representative: Bertha Ott,
Kimball Hall, Chicago, Ill.

Manhattan School Reports Increase in Activities

The annual report of the Mannhattan School of Music, issued by the director, Mrs. Janet D. Schenck, reveals that during 1940-41 there was an active enrollment of 525 students in the winter session with a faculty of 58. The summer school had 57 students and 11 teachers.

Special courses given during the season were the piano normal course by Mrs. Schenck and the music history lecture by Hugh Ross. A new department which, the director said, proved successful was the "composition clinic" where students consulted with certain teachers on original works. At the end of the season a program of original compositions was presented.

Due to the increase facilities afforded by the new Hubbard Auditorium, a greater number of concerts were given. There were 17 auditorium students concerts with 63 different soloists, six ensemble groups, and appearances by the senior, junior and intermediate orchestras and the junior and senior choruses. Four small concerts were offered with 57 soloists and there were 27 Saturday music hours for juniors.

Mrs. Schenck reported that Dr. Harold Bauer held regular classes in piano throughout the winter and also his June master class, the latter attracting teachers and students from all parts of the country.

During the summer 18 students had camp positions, 10 played in summer hotels, seven won summer scholarships including three at Tanglewood and one at the Yale Summer School. Many former students, she reported, are proving "excellent and established teachers." Appointments made during the summer included one to that of assistant choirmaster at Columbia and the other as assistant professor of music at Baylor University.

Emery Darcy on Artist List of Columbia Concerts, Inc.

Emery Darcy, American tenor of the Metropolitan Opera Association, is now under the management of Columbia Concerts, Inc., Haensel & Jones division. Mr. Darcy was one of the winners of the Metropolitan Auditions of the Air in 1940, and made his debut at the Metropolitan the same year as Melot in Tristan and Isolde. The tenor has appeared extensively in recital and concert.

He has been soloist with the Los Angeles Philharmonic and Toronto Symphony Orchestras; six times at the Hollywood Bowl and the Pasadena Festival. Radio audiences have heard him on the Lucky Strike and Johnson Wax programs in addition to his appearance on the Metropolitan Auditions. He has "dubbed" for a number of actors in singing sequences of Twentieth-Century-Fox, Paramount, Columbia and RKO pictures. Mr. Darcy was born in Chicago.

Jessica Dragonette Fulfills Heavy Schedule in Southwest

Jessica Dragonette, concert and radio soprano, will fulfill 15 engagements between Jan. 26 and Feb. 20 in Oklahoma and Kansas. Miss Dragonette, who started her season on Sept. 11 in Madison, Wis., appeared in Winston-Salem, N. C., on Jan. 15; in the Birmingham Celebrity Series on Jan. 19 and tomorrow night sings at Mobile, Ala.

On Feb. 27 she will be heard in Moorestown, N. J., and on March 10 with the York Symphony in York, Penna.

Jacobi and Langstroth Scores Played by Budapest Quartet

Quartets by Frederick Jacobi and Ivan Langstroth, American composers, have been played this season by the Budapest String Quartet. The ensemble next season will feature during their tour several American compositions not yet heard here.

Carl Hein Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog. 114-116 East 85th St., N. Y. C.

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York Riverside 9-4899

Ward-Belmont Conservatory
of WARD-BELMONT JUNIOR COLLEGE
Nashville, Tennessee

Maestro LOMBARDI
Well Known Italian Teacher of Singing
Scientific voice placement. Low rates
Metropolitan Studios, 1425 Broadway, N. Y. C. PE. 6-2634

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

IDA DAVENPORT
TEACHER OF VOICE
175 Riverside Drive, New York City
SChuyler 4-2462

PROF. ANGELA **WESCHLER**
Classes for Teachers and Concert Pianists
New York College of Music
Studio: 171 West 71st St., N.Y.C. SC. 4-7678

VINCENT *Concert Violinist and Director* **SOREY**
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

CYBELLE ABT
SOPRANO—OPERA—CONCERT—RECITAL—RADIO
Exclusive Mgt.: Estelle Lutz Artists Bureau
410 Michigan Avenue, Chicago, Ill.

ELSE HARTHAN **ARENDT**
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
300 Fine Arts Bldg., Chicago Harrison 6267

OSCAR LASSNER
Bass-Baritone
OPERA — CONCERT — RADIO
Mgt. William L. Stein, 113 W. 57th St., N. Y. C.

ALEXANDER ZAKIN
PIANIST
Suite 701, 119 West 57th St.,
New York City

Dormagen Conservatory of Music and Dramatic Art
Hammond, Indiana
Piano AMY DORMAGEN, President Violin LOUIS ZANDER, Dean

THE NORFLEET TRIO Catherine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Helen Norfleet School, New York, for girls of artistic interests.
125 East 65th St., New York City

RUSSELL GERHART
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

CHARLES EVERETT
TENOR—Specializing in Negro Compositions
"An interesting compilation." *N. Y. American*
Rep.: Allyn Carrick, 26 East 35th St., New York

ALFRED **STOBBI-STOHNER**
TEACHER OF VOICE — ACCOMPANIST — COACH
200 W. 57th St., New York City Circle 6-4938

RAYMOND BAUMAN
PIANIST
Artist-Students Accepted
160 West 73rd St., N. Y. C. TRafalgar 7-0700

Silvio Insana
CONDUCTOR COACH VOICE
Studio: Fine Arts Bldg., 410 S. Michigan Ave., Chicago
Phone Webster 2933

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees.
Institutional Member of the National Association of Schools of Music.
Catalog on Request Address:—60 South 11th St., Minneapolis, Minnesota

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

LAWRENCE COLLEGE CONSERVATORY *of* MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 3411 Euclid Avenue, Cleveland, Ohio

An International Journal
MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada $4.50 Foreign, $4.50

WIKTOR LABUNSKI
Pianist-Composer
Director Kansas City Conservatory of Music
Mgt.: Milton Bendiner • Steinway Hall • N. Y.

HERBERT WINKLER
CONDUCTOR—COACH—ACCOMPANIST
Chorusmaster of the New Opera Company
520 West 110th St., N. Y. C. AC. 4-0913

FREDA SHELDON
AMERICAN LYRIC-DRAMATIC SOPRANO
Leading operatic roles in Europe
Suite 701, 119 West 57th St., New York City

CAROLINA LAZZARI
TEACHER OF VOICE
Concert — Opera — Radio
Metropolitan Opera House Bldg., N.Y.C. PE. 6-2634

SERGEI RADAMSKY
TENOR
Opera, Oratorio, Concert
Studio: 4 West 40th Street, New York City

RUDOLPH GRUEN
PIANIST—COMPOSER
CONCERT MANAGEMENT VERA BULL HULL
101 West 55th Street New York City

FREDA DRAPER
CONTRALTO
CHICAGO OPERA COMPANY
1155 N. Dearborn Parkway, Chicago Delaware 8840

ZERFFI
TEACHER OF SINGING
Send for free Reprint
"The Search for a Vocal Method"
31 West 84th St., N. Y. C. TR. 7-4385

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice; OLGA SAPIO, Piano
ROMUALDO SAPIO, Concert and Opera Repertory
67 Riverside Drive, New York ENdicott 2-9056

ETHEL and OTTO **LUENING**
Room 701, 119 West 57th St., New York

MARIA HUSSA SOPRANO
CHICAGO OPERA—METROPOLITAN OPERA
Opera, Concert, Oratorio
7436 South Shore Drive, Chicago, Ill.

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel Canto Art of Singing
610 Riverside Drive, N. Y. C. EDgecombe 4-2385

SOPHIE *Soprano* Teacher of Singing **MOORE**
Diplomas Royal Philharmonic Academy and Conservatory of St. Cecilia, Rome.
1160 Fifth Ave., N. Y. C. SAcramento 2-6773

FRANZ ALLERS
CONDUCTOR
Ballet Russe de Monte Carlo
Harok Attractions, Inc.
30 Rockefeller Plaza, New York

American Conservatory of Music
503 Kimball Hall, Chicago, Ill.

Stell Andersen
PIANIST
Concert Mgt.: Albert Morini
119 West 57th Street, New York City

Attilio Baggiore
Lyric TENOR
WGN Concerts, Hollywood, Chicago, New York
or National Concert & Artists Corp., New York

ELLEN BALLON
CANADIAN PIANIST
Exclusive Management WILLMORE & POWERS
2 West 45th Street, New York

LOIS BANNERMAN
HARPIST
Mgt.: Albert Morini, 119 West 57th St., N.Y.C.
Lyon & Healy Harp

JULES BLEDSOE
BARITONE
Hollywood Concert Management
6642 Emmet Terrace, Hollywood, Calif.

CECIL BONVALOT
CONCERT VIOLIST
Representative: Theodore Norman
451 Westmount Drive Hollywood, Calif.

William Brailowsky
VIOLINIST
Suite 701, 119 West 57th St., New York

EUGENIA BUXTON
AMERICAN PIANIST
Personal Representative DOLORES HAYWARD
Steinway Hall, 113 W. 57th St., New York

NINO CARBONI
BASS
Suite 705, 119 West 57th Street
New York City

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N.J. Tel.: Nutley 2-2499
160 W. 73rd St., N.Y. Tel.: TRaf. 7-6700

George Chavchavadze
PIANIST
Concert Direction ANNIE FRIEDBERG,
251 West 57th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

NORA CONKLIN
CONTRALTO
Concert Direction ANNIE FRIEDBERG
251 West 57th Street, New York

CURTIS INSTITUTE
OF MUSIC
Rittenhouse Square, Philadelphia, Pa.

Martha Daughn-Locker
SOPRANO
Management: GEORGE LEYDEN COLLEDGE
RKO Building, Radio City, New York

MARGARET DAUM
AMERICAN LYRIC SOPRANO
Suite 701, 119 West 57th St., New York City

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

LEAH EFFENBACH
PIANIST
Personal Representative: Sheila Harmell
Suite 701, 119 West 57th St., New York City

MUSIC IN CHICAGO

(*Continued from page* 17)

Cybelle Abt in Night of Stars

Cybelle Abt's brilliant dramatic soprano voice again headed the star-studded program of The Night of Stars at the Chicago Stadium. This was the fourth successive season that Miss Abt has been the featured operatic star on this program. She also appeared as soloist at the Oak Park Theosophical Society recently.

John Dwight Sample's Students Appear

John Dwight Sample's students are prominently active in the concert field. Earl Thiel, baritone, who won the 1941 Chicagoland Music Festival, sang with the Cincinnati Symphony Orchestra under Eugene Goossens in Milwaukee, with the Lyric Male Chorus of Milwaukee and is heavily booked for the entire season for club programs along with his routine singing assignments. Beatrice Ulbricht, soprano, won the privilege of appearing as soloist on Jan. 13 with the Oak Park-River Forest Symphony Orchestra in contest with thirty voices. She has just been appointed soprano soloist at Bishop Cheney Memorial Church. Michael Stewart, basso, since his successful Schubert recital of last June, has been in increasing demand for oratorio and concert engagements. He celebrated his third anniversary as soloist on NBC Plantation Party. Lila Livingston, contralto of Omaha, broadcast on CBS in a performance of the Messiah. Harold Townsend, regularly appearing for NBC on the Alka-Seltzer National Barn Dance and Carnation Contented Hour programs, was selected to appear with the Arion Musical Club in Milwaukee and recently gave a recital in Kimball Hall. Rachel Keefer, contralto, was soloist at Wheaton in Saint-Saens' Christmas Oratorio. Mrs. Keefer has created a program of American music, which she presented with much success on a recent Southern tour.

Thomas N. MacBurney Studio Events

Artist members of Thomas N. MacBurney's vocal class appeared in varied roles during recent weeks. Lawrence Davidson, bass-baritone, sang the Messiah with the Euterpean and First Lutheran Choruses in one day and with the Austin Choral Society. He appeared with a quartet at the U.S.A. Farm Bureau at Sherman Hotel. Maxine Buckley, soprano, was guest soloist at the North Shore Evangelical Church. Robert Smith, bass-baritone, sang three Messiah engagements in December—the Rogers Park Congregational, Bethel Emmanuel and at Downer's Grove Methodist Churches. Helen Chamberlin, contralto, was soloist with the St. Cecilia Choir at Grace Episcopal Church of Oak Park in a special Christmas program. Jane Olson, soprano, and James Olson, bass, furnished a musical program for the Henry Purcell chapter of the D.A.R. at the Plaisance Hotel. Mr. Olson also sang at the annual banquet of the Indiana Society at Stevens Hotel.

PASSED AWAY

OLGA STEEB

(*Continued from page* 29)

and then with Thilo Becker. Going to Berlin, Miss Steeb continued her work with Gallico and Godowsky. She made her debut in 1910 at the age of 18 in Berlin and the following year played nine piano concertos in 13 days with the Berlin Philharmonic. She appeared with other European orchestras, then returned to the United States, where she toured.

Miss Steeb was the first soloist to be heard in the Hollywood Bowl when it opened in 1921, under Alfred Hertz She had appeared with the Los Angeles Philharmonic more frequently than any other soloist and once played the Saint-Saens concerto at an hour's notice. Her last appearance was in Rachmaninoff's second concerto under Otto Klemperer.

For four years Miss Steeb was head of the piano department at the University of Redlands and later held a similar post at the University of Southern California. In 1924, with her sisters Norma and Lillian, she founded the Olga Steeb School of Music in Hollywood.

Surviving are Miss Steeb's mother and sisters.

MME. NATALYA KOUSSEVITZKY, 61, wife of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, died at their home in Brookline, Mass., on Jan. 11. Born Natalya Ouchkoff in Viatka, Northern Russia, a member of an aristocratic family, she attended Moscow University. Koussevitzky and she met in 1901 when he was a noted double bass player, and they were married in 1905. Mme Koussevitzky helped her husband organize concerts and finance a trip by his orchestra down the Volga River, and to found a music publishing house in Moscow. She and her husband became American citizens last fall. They had no children. Mme. Koussevitzky was known as a sculptress.

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill.

Virginia George
LYRIC SOPRANO—Concert, Oratorio and Opera
Personal Representative: Agnes Spence.
326 West 76th St., N. Y. C. ENdicott 2-4616

CARROLL GLENN
A BORN VIOLINIST . . . WORTH HEARING NOW
N. Y. World-Telegram *The New Yorker*
Mgt.: RAY HALMANS, 119 W. 57th St., N. Y.

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St. New York City

Indianapolis Symphony Orchestra
FABIEN SEVITZKY, Conductor
Franklin Miner, Manager
Murat Theater Indianapolis, Indiana

Jordan Conservatory
OF MUSIC
Bachelor and Master's Degrees
Write for catalog INDIANAPOLIS, IND.

The Juilliard School of Music
130 Claremont Avenue New York City

HARRY KAUFMAN
PIANIST—ACCOMPANIST—COACH
For Information Address
5959 Franklin Ave., Hollywood, Cal. HI. 4616

LOUIS KAUFMAN
AMERICAN VIOLINIST
Recital Management National Concert & Artists Corp., 711 Fifth Ave., N. Y. C.

ANATOLE KITAIN
PIANIST

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Riccardo Martin
TEACHER OF SINGING
9 Gracie Square New York City

CONCERT MANAGEMENT
ALBERT MORINI
119 West 57th Street
New York City

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

VIRGINIA PEMBERTON
SOPRANO—CHICAGO CITY OPERA
Management: Harry Zelzer
20 No. Wacker Drive, Chicago, Ill.

Maestro of "Belcanto"
Iwan Philippenko
200 West 57th St., New York City
Circle 6-4393

Pittsburgh Symphony Orchestra
FRITZ REINER, Musical Director
Edward Specter, Manager
913 Farmers Bank Bldg., Pittsburgh, Pa.

George Perkins RAYMOND
TENOR
Exclusive Management: Annie Friedberg.
251 West 57th St., New York

ELISABETH RETHBERG
SOPRANO—METROPOLITAN OPERA
Personal Management Michael De Pace,
RKO Building, New York City

E. ROBERT SCHMITZ
PIANIST
Management: Bernard R. Laberge, Inc.,
2 West 46th St., New York City

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Pres. Gertrude Evans, 614 E. Seneca St., Ithaca, N. Y.
N.Y.C. Hdqtrs., Laura Nell Thrift, 25 Prospect Place
Exec. Sec. Mrs. C. M. Sale, 3741 Purdue St., Dallas, Tex.

LEONARD SHURE
PIANIST
Exclusive Management: Annie Friedberg.
251 West 57th St., New York City

Helen Teschner Tas
AMERICAN VIOLINIST
Management: George Kugel
405 West 57th St., New York CO. 5-1264

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Colonial, N. Y. C. TRafalgar 7-2000

Jeanne Laval
CONTRALTO
215 W. 78th St., N. Y. C. SU. 7-4841

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N.Y.C.

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

JOHN SHELDON DAVIS
BASS—BARITONE
Management: William Neill, Inc.
119 West 57th St., New York City

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

OLIVER HERBERT
COACH-ACCOMPANIST
ORATORIO—SONG REPERTOIRE
50 West 67th St., N. Y. City TRafalgar 7-1788

NELSON SABIN
Distinguished American Baritone
Star of Concert, Radio, Opera
Mgt. Milton Bendiner, Steinway Hall, N. Y. C.

EUPHEMIA GIANNINI GREGORY
TEACHER OF SINGING
Faculty member of Curtis Institute of Music
80 Overhill Rd., Stonehurst, Upper Darby, Pa.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

DUCLOUX
CONDUCTOR — COACH — Musical Director of CHAS. L. WAGNER'S BARBER OF SEVILLE, 1941-42
160 West 73rd St., N. Y. C. TR. 7-6700

CARL CRAVEN
TENOR and TEACHER
Director Chicago Light Opera Co.
523-25 Fine Arts Bldg., Chicago, Ill.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

ORGAN
Robert W. Morse
Recitals—Instruction
224 Waverly Pl., N. Y. CH 3-6192

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

Margaret Henderson Smith
SOPRANO
American Folk Songs in Costume
Suite 701 119 W. 57th St., N. Y. BO. 8-3012

FRITZI SIEBACH
ACCOMPANIST
825 Orchestra Building, Chicago, Ill.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

HARRY **JOMPULSKY**
Teacher of Voice, Opera, Concert, Oratorio
310 West 79th St., N. Y. TRafalgar 7-7243
725 Boylston St., Boston. KENmore 3318

Mme. MARION **SZEKELY-FRESCHL**
TEACHER OF VOICE
will accept students in Singing, Repertoire, Stage Deportment. Audition by appointment.
127 South 18th St., Philadelphia, Pa. LOC. 6816

MRS. H. H. A. BEACH
COMPOSER—PIANIST
Henry Hudson Hotel
353 West 57th St., New York, N. Y.

M. **WOOD HILL**
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

CRYSTAL WATERS
TEACHER OF VOICE
Radio, Screen, Concert, Opera
Studio: 405 East 54th St., N.Y.C. VO. 5-1362

ARPAD SANDOR
COACH
Program Building for Recitals
136 W. 55th St., N. Y. Phone: Circle 7-6364

MARGUERITE POTTER
CONTRALTO
Mgt. Milton Bendiner, Steinway Hall, N. Y. C.

DINO BIGALLI
CONDUCTOR—VOCAL COACH
725 Fine Arts Building Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
Opera Concert Oratorio
416 Fine Arts Building, Chicago, Ill.

JOSEF WAGNER
PIANIST—COMPOSER
370 Central Park West, New York City
MOnument 2-3996

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

Edwin McArthur
"The New Genius of the Conductorial Firmament."
(*Los Angeles Herald*)
Mgt.: NBC Concert Service, RCA Bldg., N. Y. C.

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A concert never surpassed."—Hartford Times.
Transcontinental Tour—SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

Henrietta M. Heath
CONCERT PIANIST AND TEACHER
Recommended by Alberto Jonas
812 Carnegie Hall, New York—Circle 7-0824

Maud-Key Shelton
Soprano
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

AMANDA MacDONALD
ACCOMPANIST
VOCAL COACH
728 Kimball Building Chicago, Ill.

DIMITRI ONOFREI
TENOR—METROPOLITAN—CHICAGO—SAN CARLO Opera Companies
ART OF SINGING
Studio: Congress Hotel, Chicago, Illinois

ALEXANDER **NAKUTIN**
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

ROSE BUSKA
SOPRANO
TEACHER OF VOICE
Carnegie Hall, New York City

JOHN MACDONALD
BASS—BARITONE
410 So. Michigan Avenue, Chicago, Ill.

EDWIN KEMP
TENOR and VOICE TEACHER
Chicago Conservatory, 25 East Jackson Blvd., Chicago

Col. RICARDO de ESCAMILLA
presents ROMANCE OF OLD MEXICO
featuring GRETA RUBIO
Booking Season 1941-42—Redpath
Personal Manager—Bertha Ott, Chicago, Ill.

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

DELTA OMICRON
NATIONAL MUSIC SORORITY
Esther Cox Karge, *National President*
2353 North 72nd St., Wauwatosa, Wisconsin

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY of MUSIC and SPEECH
Central Office: 2218 Union Ave., S.E.
Grand Rapids, Michigan

ATTILIO POTO
CONDUCTOR
MASSACHUSETTS SYMPHONY ORCH.
198 Salem St., Boston, Mass. 119 W. 57th St. New York

PIETRO **YON** CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N.Y.C.

Elizabeth Travis
PIANIST
Suite 701, 119 West 57th St., New York

ISABEL FRENCH
SOPRANO—TEACHER OF SINGING
Member of Faculty: New England Conservatory
2 Bellingham Place, Boston, Mass.

IDA FRANCA
OPERATIC SOPRANO—VOICE TEACHER
904 Carnegie Hall, N. Y. City CIrcle 6-5490

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

AUGUSTA **COTTLOW**
CONCERT PIANIST — TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

IDA ELKAN
Originator of Ear Training—Sight Reading Piano Method
SPECIAL COURSES FOR PIANO TEACHERS
903 Carnegie Hall, N. Y. C. CIrcle 6-3764

FRANCES STOWE
ACCOMPANIST — TEACHER
160 West 73rd Street, New York City
Phone TRafalgar 7-6700

Elmer Schoettle
PIANIST
1 Follen Street Cambridge, Mass.

DOROTHY SARNOFF
SOPRANO
Personal Representative: Josephine Vila, Inc.
119 West 57th Street New York City

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE **CAVADORE**
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
134 West 58th St., New York CIrcle 7-3958

CHARLES RICHARD
COACH—ACCOMPANIST
311 West 100th St., New York City
ACademy 4-8142

NATIONAL AUDITIONS FOR AMERICAN PIANO PUPILS
For information write National Guild of Piano Teachers, 640 Riverside Drive, New York, N. Y.

JOSEPH **ROGATCHEWSKY**
TENOR—Opera-Concerts Available 1942
Personal Representative: George Kugel
405 West 57th St., New York

BARRERE TRIO
BARRÈRE — BRITT — RAPPAPORT
Flute 'Cello Piano
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada, $4.50 Foreign, $4.50

Cleveland Greets Stars in Concerts; Baldwin-Wallace Honors Composers

By ROSE H. WIDDER

CLEVELAND, O.—A brilliant array of musical attractions has been offered thus far by the Cleveland Concert Course. Mrs. Emil Brudno, the enterprising manager of the Association, is to be congratulated for her choice of artists. Ezio Pinza, bass, a great favorite here with the Metropolitan Opera, appeared for the first time in a full recital and was applauded to the echo for his artistic program. Dorothy Maynor, soprano, even exceeded the triumph she reaped upon her first appearance here last season under the same sponsorship. Ruth Posselt, in her Cleveland debut, created a marked impression with her exquisite violin artistry. She shared the evening with Hertha Glaz, contralto, who was called upon to substitute for Marjorie Lawrence.

A piano recital of exceptional brilliance was that of Robert Casadesus, who held his hearers spellbound through Beethoven's 32 C minor Variations, a thrilling performance of the Chopin B flat minor Sonata and a collection of Debussy preludes, after opening with a virile rendition of the Italian Concerto by Bach. Four further events in this series are scheduled for the remainder of the season, the closing event to be the Minneapolis Orchestra with Dimitri Mitropoulos conducting.

EDGAR SCHOFIELD, New York voice teacher, and LOREN WELCH, baritone. The latter will be heard on the Metropolitan Opera Auditions of the Air on Jan. 25. He will sing the role of the father in Haensel and Gretel in a performance with the Brooklyn Symphony Orchestra, Feb. 21, at the Brooklyn Academy of Music. Mr. Welch is baritone soloist at the Church of the Heavenly Rest, New York.

Novelties by Orchestra

During the absence of Dr. Rodzinski, who fulfilled an engagement as guest leader with the New York Philharmonic, the Cleveland Orchestra was in the capable hands of Associate Conductor Rudolph Ringwall and Efrem Kurtz, conductor of the Ballet Russe de Monte Carlo. The latter's symphonic program was refreshing, with many a novelty, including Scapino, comedy overture by Walton; the Scherzo from Bruckner's posthumous D minor Symphony; Civic Center, orchestral suite by the Hollywood composer Leigh Harline, an amusing work of broad humor; a Bach Chorale Prelude transcribed by Boessenroth; and Rossini's Overture to La Gazza Ladra, all new to the repertoire and audience. He also gave a splendid, warm reading of Tchaikovsky's Pathetique Symphony.

Mr. Ringwall offered as his guest artists Donald Dickson, baritone, warmly acclaimed by friends old and new, and Leonard Shure, making his Cleveland debut in the Brahms B flat major Piano Concerto. For his fine technique and excellent musicianship, Mr. Shure was roundly applauded. Opening this program was the Overture to a Drama by our own Arthur Shepherd, whose compositions are too seldom heard in his home town. A stirring performance of Sibelius' First Symphony brought an ovation for Mr. Ringwall.

With the Cleveland Orchestra in the pit, Efrem Kurtz and Franz Allers took turns in putting four performances of the Ballet Russe through their paces. The novelties, Labyrinth and Saratoga, did not appeal greatly to the audience. All the former favorites again won enthusiastic response: Coppelia, Prince Igor, The Three-Cornered Hat, Serenade, Le Beau Danube, The Nut Cracker, The New Yorker, Gaite Parisienne, and Spectre de la Rose. Costuming and choreography were splendid, and all leading artists were up to their usual standard of excellence.

Festival at Baldwin-Wallace

At Baldwin-Wallace Conservatory, Director Albert Riemenschneider realized another dream—the American Composers' Festival in three concerts. Music by Walter Piston, John Alden Carpenter, Charles Griffes, Roy Harris, Blair Cosman, Jack Conklin, George W. Chadwick, William Billings and Edward MacDowell was performed. The climax of the festival took place on Dec. 7, when Howard Hanson conducted his Second Symphony, achieving great success with his capacity audience. On the same program Prof. Joseph Brinkman of Ann Arbor performed the Leo Sowerby Second Piano Concerto most efficiently, and George Poinar conducted the Conservatory Orchestra in Burnet C. Tuthill's Pastorale for Orchestra.

Virginia Pemberton Sings Violetta with Columbia Opera

Virginia Pemberton, opera and concert soprano, has been singing this season on tour with the Columbia Opera Company, Armand Bagarozy general manager. On the roster of this organization are many Americans. Jan Peerce, now of the Metropolitan Opera, formerly was one of its principal tenors. Miss Pemberton made her debut with the Columbia Opera early in the season in Baltimore, appearing in the role of Violetta in La Traviata. Following came appearances in the same opera in Montreal and Quebec Her final appearance this season with the Opera was in Toronto on Jan. 3.

Canada's Premier Congratulates League of Composers

The promotion of closer Western Hemisphere ties through inter-cultural efforts was hailed in a congratulatory telegram sent by Prime Minister Mackenzie King of Canada to the League of Composers in New York concerning its concert on Jan. 11 at the New York Public Library devoted entirely to works of young Canadian composers. "It is very gratifying," Mr. Mackenzie King declared, "to know that such a splendid opportunity is being given to our young artists, and that their talents should receive this recognition. To the sponsors of the program and to the performers themselves I extend my very best of wishes that the concert may be an unqualified success."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Alion, Helen	LeBray, Yvette
Askenasy, Lola	Lenci, Estella
Benelli, Sandro	Ligotti, Erminia
Benni, Della	Lindi, Aroldo
Ceh, Frances	Lorenz, Max
Concialdi, E.	Mason, Marcella
Cooper, Nell	Merkel, Sonya
Corado, Alexander	Myriald, Marguerite
Dalmy, Greta	Osberg, Frederick C.
Darling, John Garret	Papania, Edward
De Gregorio, Franco	Patrick, John
De Loor, Gustave	Pavlowsky, Jascha
Didur, Olga	Pellitier, Pierre
Didur, Adamo	Rudley, Marian
Du Bois, Eugene	Savina, Anna
Fabrizi, Maestro Gernis	Shapiro, Julia
Feibish, Borris	Smith, Walter D.
Frankel, Joseph	Santelli, Lita
Franken, Mirian	Schneider, Annetta
Gerpoul, Arco	Shotwell, Marie
Hansen, Harold	Sjoland, Gatti
Harris, Richmond	Sommovigo, Oddone
Harrison, Mary	Staffardi, Gualtiero
Herlinger, Ruzena	Still, Dorothy
Joel, Gerhard	Taizline, Eugene
Johnson, Kay	Taylor, William B.
Kemp, Clifford	Trabilsee, Tofi
Kirk, Beverly	Van Rhyn, Rene
Kiszely, Itza	Viviani, Gaetano
Kolitsch, Vlado	Xirelli, Tito
Krull, Richard	Zeikel, David

For Many Years the Residence of Distinguished Musicians

A Few Steps from Carnegie Hall
Opposite Steinway Hall

It is no mere chance that *the Hotel Great Northern is preferred by musicians* . . . the management having catered to persons in music and the arts over a period of many years. The location of the Great Northern is, of course, perfect, *with all the centers of music at hand.*

Spacious, comfortable rooms modernly decorated and furnished. Popular-priced restaurant.

Practice Rooms Available

ROOM and BATH
SINGLE from $2.50
DOUBLE from $3.50
SUITES from $5.00
Special Weekly Rates

Our 111 West 56th Street entrance adjoins garage.

HOTEL GREAT NORTHERN
118 W. 57th ST., NEW YORK CITY • Telephone CIrcle 7-1900

ATTUNED TO MUSIC LOVERS' TASTES
THE BUCKINGHAM
Newly Modernized
57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.

ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

LOUIS J. HOLLANDER & CO.
CERTIFIED PUBLIC ACCOUNTANTS
175 FIFTH AVENUE
NEW YORK
Phone GRamercy 7-2976-2977

ADVERTISING INDEX

Page

ABRAVANEL, Maurice 25
Abt, Cybelle 31
Alberti, Solon 29
Allers, Franz 32
Altglass, Max 27
American Conservatory of Music 32
Andersen, Stell 32
Antoine, Josephine 15-25
Arendt, Else Harthan 31

BACEVICIUS, Vytautas 10
Bachner, Louis 29
Baggiore, Attilio 32
Bagley, Silvia 30
Baklor, Elsa 30
Balestrieri, Giuseppe 30
Ballon, Ellen 32
Bannerman, Lois 32
Barrere Trio 33
Barrows, Harriot Eudora 33
Bartlett, Ethel & Rae Robertson 24
Bauer, Harold 26
Baum, Kurt 13
Bauman, Raymond 31
Beach, Mrs. H. H. A. 33
Beasley, Mebane 28
Berkley, Harold & Marion 27
Bianca, Sondra 30
Bigalli, Dino 33
Bjoerling, Jussi 24
Blatherwick, Barbara 29
Bledsoe, Jules 31
Bolek, George 32
Bonvalot, Cecil 29
Boyd, Eunice 32
Brady, William S. 29
Brailowsky, William 29
Branzell, Karin 32
Briggs, Berniece 15
Brownlee, John 28
Buckingham Hotel 15
Burke, Hilda 34
Burnham-Wragg Piano School 24
Burton, Arthur M. 29
Busch, Adolf & Rudolf Serkin 31
Buska, Rose 24
Butler, Hanna 33
Buxton, Eugenia 33
..... 32

CARBONI, Nino 32
Carson, Leon 32
Carter, John 13
Castagna, Bruna 13
Cavadore, Giuseppe 33
Chase, Helen 27
Chavchavadze, George 32
Chicago Musical College 32
Cleveland Institute of Music 31
Coates, Albert 10-15
Coffer-Chantel, Violette & Helene 30
Collins, Edward 16
Conklin, Nora 32
Cook, Naomi Cullen 16
Cordon, Norman 13
Cornish, Dorothy 30
Cottlow, Augusta 33
Craven, Carl 33
Crooks, Richard 18-19
Culp-Dornay, Betsy 29
Curtis Institute of Music 32
Curtis, Vera 29
Czerwonky, Richard 33

DARWIN, Glenn 25
Daughn-Locker, Martha 32
Daum, Margaret 32
Davenport, Ida 31
Davis, John Sheldon 33
De Avirett, Abby 29
de Escamilla, Ricardo 33
Delta Omicron Sorority 33
De Sellem, Elaine 31
Devries, Mr. & Mrs. Herman 16
Dickenson, Jean 25
Dickson, Donald 25
Dickson, John Colville 30
Dilling, Mildred 13
Djanel, Lily 30
Dormagen Conservatory 31
Draper, Freda 31
Ducloux, Walther 33

EASTMAN SCHOOL of Music 32
Eckstrom, Adolph 27
Edkins, Alden 30
Edwards, Carlo 30
Effenbach, Leah 32
Eisenberg, Maurice 25
Elkan, Ida 33
Elmore, Robert 30

Page

Erb, John Warren 27
Evans, Morley 27
Everett, Charles 31

FAIRBANK, Janet 25
Files, Ada Belle 32
Fischer, Inc., Carl 10
Fletcher, Lola 33
Franca, Ida 33
Francescatti, Zino 24
French, Isabel 33
Fuchs, Viktor 29

GAINES, Berenice van Loan 28
Ganz, Rudolph 16
Gaudenzi, Edith W. 30
Genovese-Gazzale, Nana 29
Gerhart, Russell 31
George, Virginia 32
Gescheidt, Adelaide 14
Glenn, Carroll 32
Gorin, Igor 11
Gorodnitzki, Sascha 25
Graham, Martha 29
Grainger, Percy 12
Grasse, Edwin 10
Great Northern Hotel 29
Gregory, Euphemia Giannini 34
Griffing, Edith White 33
Grobani, Benjamin 29
Grobe, Edouard 30
Gruen, Herta 30
Gruen, Rudolph 29
..... 31

HAENSEL & JONES 13
Heath, Henrietta M. 33
Henke, Margaret 31
Herbert, Oliver 33
Hero, Stephan 25
Hill, M. Wood 33
Hinckley, Allen 29
Hollander & Co., Louis J. 34
Hoyen, George 32
Hussa, Maria 31

ILLINOIS Wesleyan University 30
Indianapolis Symphony Orchestra 32
Insana, Silvio 31
Institute of Musical Art 27

JAGEL, Frederick 15
Jompulsky, Harry 33
Jones, Allan 25
Jones, Alton 26
Jordan Conservatory of Music 32
Judson Concert Mgt., Arthur 24
Juilliard School of Music 30

KASKAS, Anna 24
Kaufman, Harry 32
Kaufman, Louis 32
Kemp, Edwin 33
Kennedy, Steven 25
Kiepura, Jan ..... Inside Front Cover 30
Kilenyi, Edward 11
Kitain, Anatole 32
Kitchell, Iva 12
Kolberg, Hugo 30
Kreisler, Fritz 25
Kurtz, Arved 27

LABUNSKI, Wiktor 31
La Forge-Berumen Studios 32
Lassner, Oscar 31
Laubin, Reginald & Gladys 12
Laval, Jeanne 33

Page

Lawrence College Conservatory 31
Lazzari, Carolina 31
Lehmann, Lotte 24
Lenox, Lucie 29
Leopold, Ralph 30
Leslie, Grace 30
Levy, Heniot 33
Limantour, Jose Yves 15
Liszniewski, Karol 31
Lombardi, Giacchino 31
Luboshutz & Nemenoff 25
Luening, Ethel & Otto 31
Lushanya, Mobley 25
Luviso, Marie 26

MAC BURNEY Studios 33
MacDonald, Amanda 33
Macdonald, John 33
Mahler, Fritz 24
Manners, Lucille 25
Mannes Music School 27-32
Margolis, Samuel 33
Maracci, Carmalita 24
Martin, John 30
Martin, Riccardo 32
Martini, Nino 11
Mc Arthur, Edwin 33
Mc Chesney, Ernest 13
Mc Clanahan, Richard 29
Melchior, Lauritz 24
Meltzer, Edward 33
Menuhin, Yehudi 11
Metropolitan Musical Bureau, Inc. 24
Milanov, Zinka 30
Minneapolis College of Music 31
Mittler, Franz 29
Montes, Monna 12
Moore, Grace 24
Moore, Sophie 31
Morini Concert Mgt. 32
Morse, Robert W. 33

NAKUTIN, Alexander 33
National Concert & Artists Corp. 25
National Guild of Piano Teachers 33
National Symphony Orchestra 32
Naumburg Musical Foundation 17
Naylor, Bernard 14
Neill, Inc., Wm. 26
Nelson, Edgar 33
New York College of Music 31
Norfleet Trio 31
Norris, Jean 14
Novaes, Guiomar 13

OBERLIN Conservatory of Music 31
Onofrei, Dimitri 33
Ott, Bertha 33
Overton, Caroline 29

PAGGI, Ada 33
Pascarella Trio 33
Pemberton, Virginia 32
Pescia, Astolfo 30
Petri, Egon 25
Phi Beta 33
Philippenko, Iwan 32
Pinza, Ezio 25
Pittsburgh Symphony Orchestra 32
Platoff, Don Cossack Chorus 24
Poole, Valter 30
Poto, Attilio 33
Potter, Marguerite 33

RACHMANINOFF, Sergei 10
Radamsky, Sergei 31
Raymond, George Perkins 32
Reeves, George 30
Rethberg, Elisabeth 32
Richard, Charles 33
Riesberg, F. W. 29
Rio, Anita 29
Robeson, Paul 24
Roche, J. Maxwell 29
Rogatchewsky, Joseph 33
Romero, Alfonso 29
Rosati, Enrico 27

Page

Rosenek, Leo 33
Rosenthal, Hedwig 29
Ross, Stuart 29
Rudolph, Anne 12

SABIN, Nelson 33
Salter Artist Mgt., Jack 11
Salzedo, Le Roy, Scholz 25
Sample, John Dwight 16
Sandor, Arpad 33
Sapio Studios 31
Sarnoff, Dorothy 33
Schafmeister, Helen 26
Schmitz, E. Robert 32
Schoenwald, Grete 29
Schoettle, Elmer 33
Schofield, Edgar 29
Schuster, Joseph 24
Schwerke, Irving 14
Seattle Symphony Orchestra 8
Sheldon, Freda 31
Shelton, Maud-Key 33
Shure, Leonard 32
Siebach, Fritzi 33
Sigma Alpha Iota 32
Simon, Eric 27
Smith, Margaret Henderson 33
Sorey, Vincent 31
Spalding, Albert 24
Speaks, Margaret 25
Stassevitch, Paul 24
Steber, Eleanor 13
Sten, Susanne 13
Stevens, Rise 24
Stillman-Kelley, Edgar 29
Stobbi-Stohner, Alfred 31
Stoessel, Albert 27
Stowe, Frances 33
Stravinsky, Igor 15
Studebaker, Dorothy 28
Stueckgold, Jacques 29
Swarthout, Gladys 25
Szekely-Freschl, Marion 33
Szell, George 24

TALLEY, Marion 24
Tas, Helen Teschner 32
Tashamira 12
Taylor, Bernard U. 29
Taylor, Mary Sinclair 28
Temianka, Henri 13
Tennyson, Jean 30
Trapp Family Singers 24
Traubel, Helen 11
Travers, Patricia 13
Travis, Elizabeth 33
Tully, Alice 25
Tuthill, James A. Brown 30
Tweedy, Maude Douglas 29

VAN DEN BERG, Atty 12
Van de Veer, Gina 27
Van Wey, Adelaide 26
Veen, Jan & Erika Thimey 12
Verson, Cara 16
Virgil School of Music 31
Vita, Arturo 30
Vronsky & Babin 24

W G N CONCERTS, Inc. 25
W G N Metropolitan Opera Quartette 15
Wagner Mgt., Inc., Charles L. 30
Wagner, Josef 33
Wagner, Oscar 32
Ward, Blanche 30
Ward-Belmont Conservatory 31
Warner, Ardelle 30
Waters, Crystal 33
Watson, Jean 13
Weber, Henry 15
Webster, Beveridge 25
Wells, Howard 33
Werrenwrath, Reinald 29
Weschler, Angela 31
Westminster Choir College 31
Wightman, Alice 33
Winkler, Herbert 31
Wittgenstein, Paul 32
Witwer, Kathryn 25

YON, Pietro 33

ZACHARIAS, Irma R. 29
Zakin, Alexander 31
Zelzer, Harry 33
Zerffi, William A. C. 31

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Studio Yvonne Le Roux

KURT BAUM

New Leading Tenor Metropolitan Opera Association

20 CENTS